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Volume 7. No. 12 March 1993 ISSN 0269-9761

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Dear Readers

If you have a big event to dress for this year, look no further than this month's supplement.

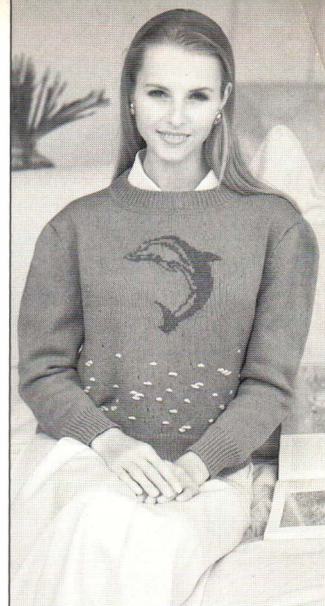
Trisha Whitfield has designed three super two-piece suits which would grace the most special occasion and she includes her own detailed instructions on how to press these and other garments for a perfect professional finish. "The Art of Pressing" is at the centre of the magazine so you can take it out to keep by you for reference.

Recently we reported on the new Brother punchcard machine the KH864 and now you've a chance to win one in this month's competition.

Also on offer (page 7) are 50 free tickets for the North West Knitting & Needlecraft Exhibition in Manchester, but hurry, the show is from 26th-28th February.

Celebrate Spring by making the mad March hare Jane Platt has designed for knitted fabric. He is so appealing we had trouble getting him back from the photographer's daughter! Or you could say it with daffodils - Wendy Phillips' 3-D version would be a novel way of sending flowers to greet the spring.

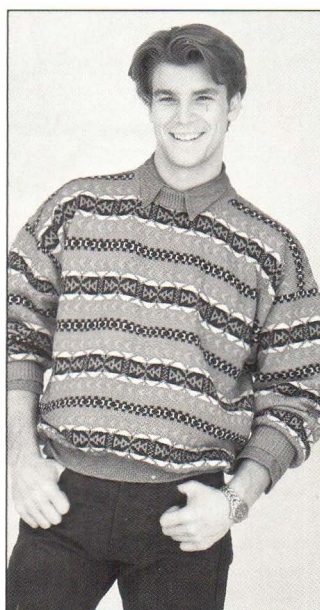
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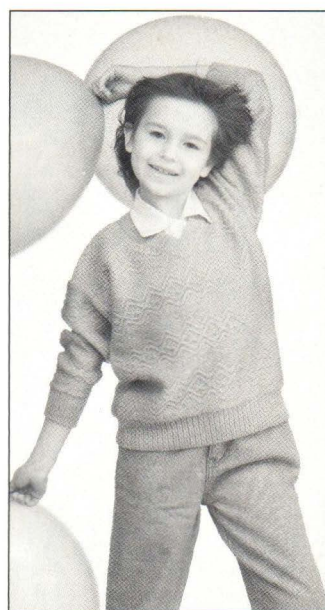
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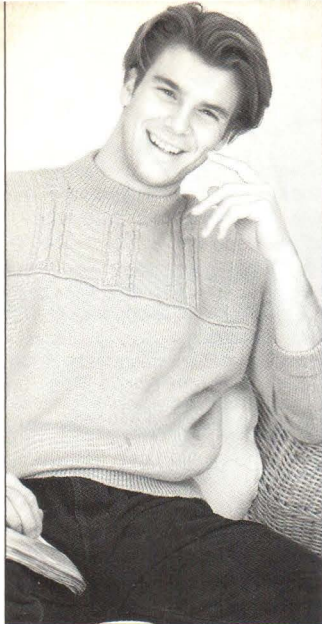


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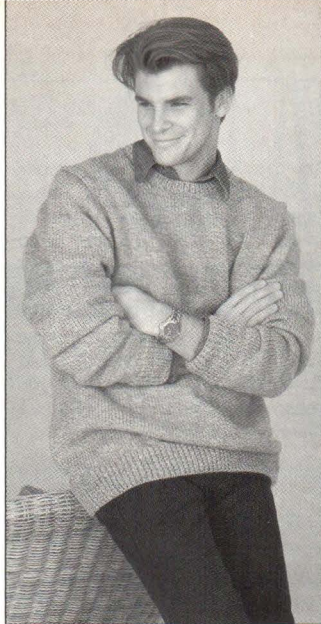
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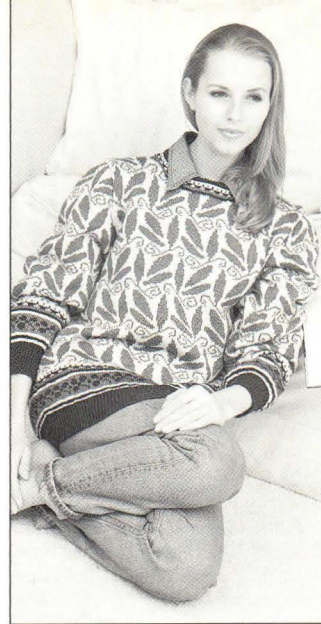
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NEWS LINE

Motifs in minutes

Machine knitters who own a Commodore Amega home computer with Workbench Version 1.3 or higher (A500 Plus, A600 and A600HD) and one megabyte of memory (standard A500 models may need a memory upgrade), can now use Pattern Designer Version 2', the latest computerised design aid from a company called 'Design On! Software'. This package has been developed with punchcard owners in mind as it provides the scope for designing a wide range of personalised motifs and patterns (up to 24 stitches by 180 rows), without the bother of punching out several cards before actually achieving the required effect. The program is user friendly with a large HELP facility. It offers many quick to use features for pattern creation including a variety of drawing options – circles, ellipses, straight lines and boxes. Empty areas can be filled from a choice of 30 patterns. The design created on screen can then be edited as required and it is possible to view

the finished results as they would appear within a standard jumper outline, either as a motif or an all-over Fair Isle pattern. Once the design has been perfected it can be stored on disc or printed out as required – Pattern Designer is set up to operate EPSON-compatible dot matrix printers. Those who don't have a printer may be able to take advantage of a motif printing service which is being planned by the company. The Pattern Designer program costs £29.00 plus £2.00 p&p and is available from Design On! Software, 130 Manor Waye, Uxbridge, Middlesex UB8 2BH. Tel: 0895 234475.

Ribbon Kits

Madeira Threads produce a wide range of 'Ribbon Kit' greetings and presentation cards which come complete with ribbons, Madeira threads, fabric, needle, presentation card and envelope plus making-up instructions. All are suitable for beginners to tackle

and they would add a special touch for any occasion. New designs to ask for are 'Circle of Flowers', 'Floral Bouquet' and 'Green Bow'. These and other Ribbon Kits are available by mail order from Crafts Post Shop, PO Box 6, Thirsk, North Yorkshire YO7 3YX. The new designs cost £6.95 each or £18.00 for all three. Please allow fourteen days for delivery.

The information is written in a sequence which is designed to build up confidence gradually – the patterns, too, are arranged in order, with the easiest ones first. The book costs £6.00 (including p&p) and is available direct from Meg Tillotson, 6 Court Close, Manor Farm Estate, Horfield, Bristol BS7 0XH. Tel: 0272 519549.

New look Conecraft

Customers of Conecraft in Chichester will have noticed a new sparkle in the premises. This is down to the new owner, Margaret Preece, who started as a customer, became an employee of the original Conecraft and now owns the business! Machine knitting customers will find all their favourite yarn qualities in Margaret's shop, including Bonnie, Bramwell, Denys Brunton and Forsell. She has plans to expand the yarn range even further and is also prepared to order yarns not normally held in stock from her suppliers if a customer has a specific request.

If you'd like to see the new Brother 965 electronic, Margaret will be pleased to demonstrate this machine along with the other Brother models and accessories that she sells. She also stocks Knitmaster accessories and parts and carries a wide range of patterns and knitting books.

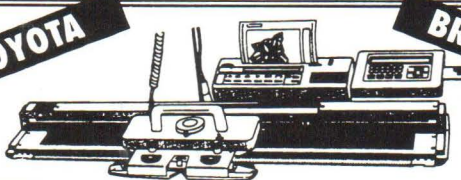
During the last couple of months, Margaret has organised a programme of demonstrations and workshops with principal tutor Ann Taylor (MKM's regular contributor over the years). Give Margaret a ring to find out what's planned for the next few months – there's bound to be something to suit everyone.

Conecraft can be found at 232 Oving Road, Chichester PO19 4LJ. Tel: 0243 774108. The shop is open from 9.30am to 4.30pm Tuesday to Saturday, but Margaret is happy to help those who

Cut and Sew

Meg Tillotson has written a new book on 'Cut and Sew' for the machine knitter. Aimed in particular at those who have not tried the technique before, Meg's instructions and illustrations combine her dressmaking and knitting skills to illustrate the basic procedures for introducing a cut and sewn finish to knitwear. In each chapter she includes notes and diagrams showing how to prepare the knitted pieces for cut and sew and she starts with a selection of standard necklines to try. She continues with a variety of single bed and double bed neckbands and collars, bindings, seam finishes and buttonholes. The second half of the book contains seven garment patterns, each using one of the cut and sew techniques described in the first section.





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are unable to get there by sending goods, providing the customer pays the postage. She welcomes club or group visits to the premises (arranged out of hours) and will herself visit clubs within a reasonable distance.

MKM awarded Conecraft our Gold Star Award last winter – we're sure it will continue to maintain its title under Margaret's helpful and enthusiastic ownership!

Fluorescent Magnifier

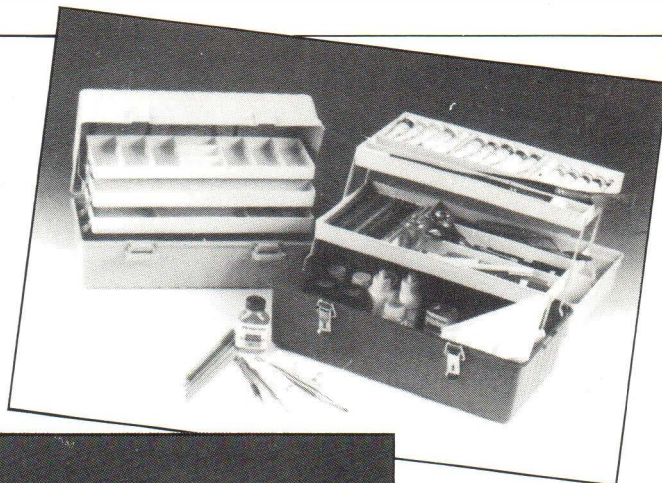
The latest product from Daylight Studios is the 'Daylight Fluorescent Magnifier' – a special lamp which is suitable for anyone who requires good light with magnification for long periods of time or those who need to alleviate the problem of eye strain when doing close or intricate work. Machine knitters or needlecraft workers will find the lamp a useful accessory with its wide five inch diameter glass lens, providing clear 1.75x magnification.

The lamp is of metal construction with steel springs and tension control finger nuts which allow maximum flexibility for angling as required – it is supplied with a standard clamp fitting which can

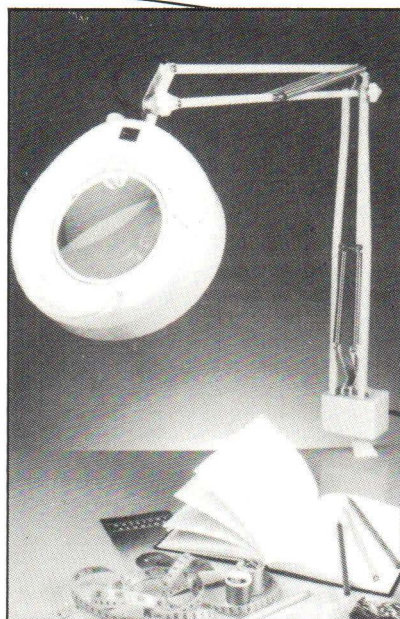
be attached to any suitable surface. Another special feature of this quality lamp is its 22W circular 'colour-matched' fluorescent tube which provides a high light output with virtually no heat emission. The RRP of the lamp is £99.00 including VAT.

Daylight Studios have also launched a new 'Art Box' portable container which is an ideal and compact unit for storing art materials such as paints, crayons, inks and brushes, or small knitting or sewing tools and accessories, threads, weights and so on. The Art Boxes are made of strong plastic in a choice of bright colours and two sizes – the 'medium' box measures 40 x 18.5 x 18 cm, has three unfolding trays and moveable compartments (RRP £25.00 inclusive of VAT); the 'large' art box measures 44 x 20 x 18 cm, has two trays and features strong metal hinges which can accommodate a padlock and strap holder attachment (£35.00 RRP inclusive of VAT).

For more information on any of the above products and full details of the complete range of Daylight Lamps and Daylight Simulation Bulbs, please write to Daylight Studios, 223A Portobello Road, London W11 1LU. Tel: 071 229 7812.

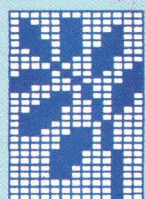


The new Art Box from Daylight Studios is available in two sizes



The Daylight Fluorescent Magnifier has a circular colour-matched fluorescent tube

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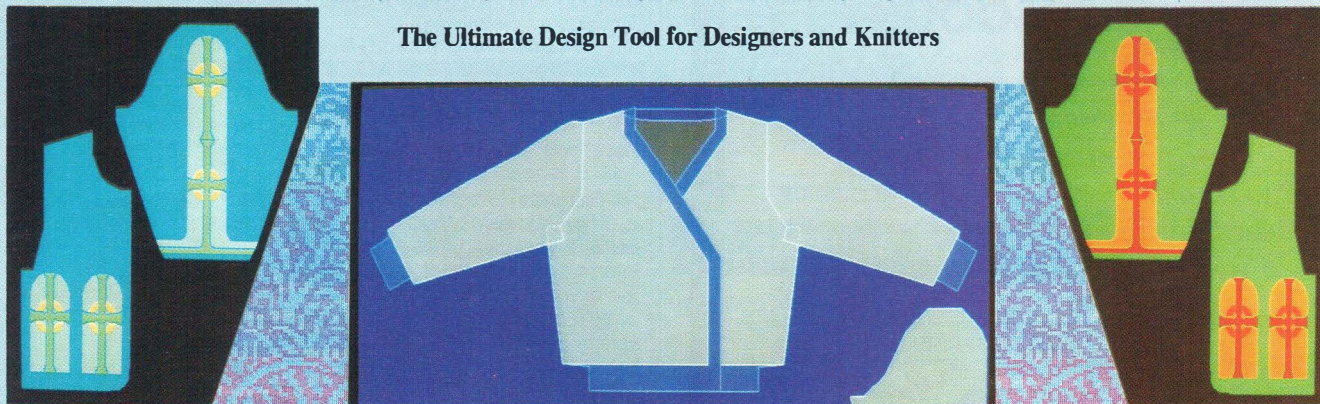


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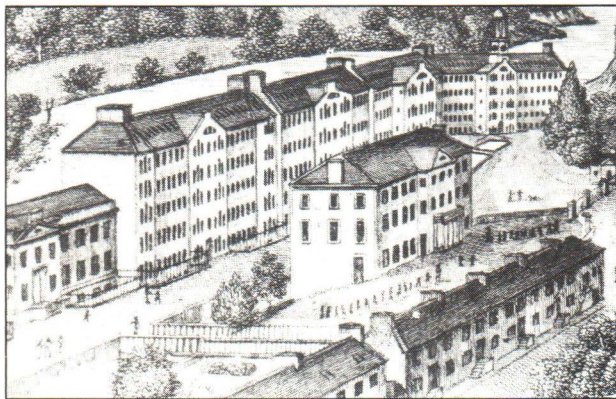
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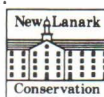
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Crochet Competition

Be creative and use your crochet skills to design an entry for the **International Crochet Awards** which will be judged at the 'Sewing For Pleasure' exhibition at the NEC, Birmingham, in April. There are four classes which offer a choice of design options as follows:

1. The 'mirror of success award' – crochet an art-to-wear or wearable art item of your own design and include a sketch or photograph of the original idea.
2. The 'crystal award' – crochet a fashion article with a design depicting a misty day.
3. The 'china award' – crochet an article of clothing of your own design that will not easily date and which would be suitable for a day at the races.
4. The 'silver award' – crochet an article of clothing of your own design suitable for a wedding reception.

The closing date for entries is March 9th 1993. Full details and entry forms can be obtained from Crochet Design, 17 Poulton Square, Morecambe, Lancashire LA4 5PZ (Tel: 0524 831752). Please enclose a SAE.

For further information, phone Rosemary Hills 0634 387979, or Wendy Damon 0634 221629 or Jo Cooper 0634 362232, or write to any of these three tutors at The Medway Adult Education Centre, Eastgate, Rochester, Kent ME1 1EW.

User's guide

Diane Bennett has recently added to her collection 'The Design-aKnit User's Guide'. The book provides a detailed explanation of some aspects of the DesignaKnit program – for example, jacquard and garment design. Organising data and the use of a scanner, clip art and other graphics are also included. The book costs £5.95 and is available from your local dealer or for £6.00 direct from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ.

Craft Exhibitions

We have diary dates for the 1993 'Creative Stitches' and 'Sewing for Pleasure' exhibitions run by ICHF Ltd. These popular shows are to be staged throughout the UK with the addition of four new venues at Cardiff, Telford, Brighton and Doncaster. 'Creative Stitches' will again take place in Glasgow and Exeter, with 'Sewing for Pleasure' at the NEC, Birmingham. The Brighton 'Creative Stitches' exhibition took place at The Brighton Centre on 5-7 February and offered a great day out for those who enjoy all the various aspects of needlecrafts, with plenty of hands-on workshops and demonstrations, lectures and specialist displays to view, plus a vast range of threads, yarns, kits and craft materials available for purchase. If you missed the opportunity to get to Brighton

Knitwear Day

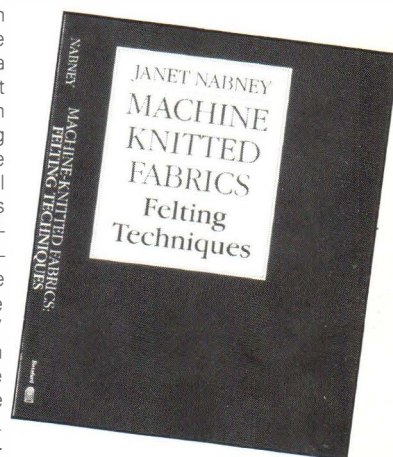
Readers in Kent should note that Medway Adult Education Centre has planned another Knitwear Day on Sunday, 14th March 1993. This special event includes lectures, fashion shows, workshops and master classes. Speakers include Keni Freeman on design (Get it right) and Diane Bennett on the colour changer and the theme will be machine accessories.

The venue is the centre in Eastgate, Rochester and tickets cost £4 with an extra £2 for lectures and £6 for master classes.

Felting Techniques

Have you seen Janet Nabney's new book on felting techniques for machine knitted fabrics? This is a Batsford Book (ISBN 0 7134 6505 0) containing 126 pages of information and illustrations on the unusual effects which can be achieved by machine washing a variety of knitted fabrics. Janet has included an introduction on the traditions behind the felting technique and goes on to describe the technical details of industrial felting processes. Janet's ideas for home felting cover many different yarns and stitch patterns – you'll be amazed at some of the finished effects! At the end of the book she includes some 'projects' which describe specific design ideas where she has used the felting technique to produce some really different garments. 'Machine Knitted Fabrics – Felting Techniques' is a hardback

which will add a whole new dimension to your machine knitting skills. It costs £17.99 and is available from all good knitting centres and book shops.



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BRUSHES MACHINES PATTERNS

here are the other dates and venues - two are coming up shortly, the others are scheduled for later in the year so you will be able to plan your visit well in advance! We'll give you more details nearer the time.

5-7 March - The Scottish Exhibition and Conference Centre, Glasgow.

1-4 April - The NEC, Birmingham (Sewing For Pleasure).

23-25 September - Westpoint

Exhibition Centre, Exeter.

1-3 October - The Exhibition Centre, Doncaster.

29-31 October - World Trade Centre, Cardiff.

19-21 November - The Exhibition Centre, Telford.

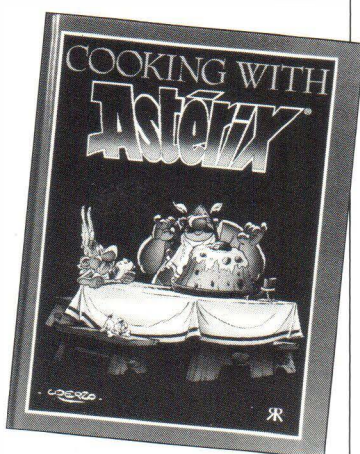
If you would like further information on any of these exhibitions please contact the organisers: ICHF Ltd, Dominic House, Seaton Road, Highcliffe, BH23 5HW. Tel: 0425 272711.

'Warrior' Appetites

If you would like to try some very imaginative recipes which include the 'Bard's Royal Bananas'; 'Druid's Marshmallow Salad'; 'Pirate's Dark Chocolate Mousse', and other such delightful dishes, you'll find a selection of sixty tasty ideas in 'Cooking with Asterix'. This recipe book features the familiar 'Asterix' and his warriors from Gaul, who present a cuisine which is that little bit different! The step by step preparation and cooking instructions are easy to follow, so even the novice cook will be able to cope and have great fun in doing so!

'Cooking with Asterix' costs £5.95 and is available from good bookshops or from the publishers, Ravette Books Ltd, 3 Glenside

Estate, Star Road, Partridge Green, Horsham, West Sussex RH13 8RA. Tel: 0403 710392.



Freeline

Free Tickets

The North West Knitting and Needlecraft Exhibition '93 is to be staged at the G-Mex Centre, Manchester, on 26th-28th February 1993.

After its great success last year, this year's show promises to be even bigger and better. All aspects of hand and machine knitting will be catered for and all the major spinners and manufacturers will be represented. Patterns, accessories, kits, new yarns and developments will be on show and for sale. Top designers will also be present.

Other aspects of needlecrafts covered will include embroidery, tapestry, cross stitch, spinning, weaving, lacework, soft furnishing, sewing machines, fabrics and haberdashery.

A feature of the exhibition will be the fashion shows running throughout each day and there will be various lectures, workshops and demonstrations. The popular Exhibitors' Workshop will also be in operation where various exhibitors will be talking about and demonstrating their products.

The show promises to be a really great day out and the good news is that we have **50 FREE TICKETS** for readers. Send your name and address on a postcard to Freeline Tickets, Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR. The senders of the first 50 cards received will be sent a free ticket for the show.

The North West Knitting and Needlecraft Exhibition is open 10.00am-6.00pm each day and admission is £4.50 adults and £3 pensioners on Friday and £5 adults, £3.50 pensioners on Saturday and Sunday. Accompanied children up to 16 are free of charge on all days. The ticket includes free admission to all attractions including the fashion shows, lectures, workshops and talks by guest speakers.

For further information on advance tickets please contact Nationwide Exhibitions (UK) Ltd, PO Box 20, Fishponds, Bristol BS16 5QU. Tel: 0272 701370.

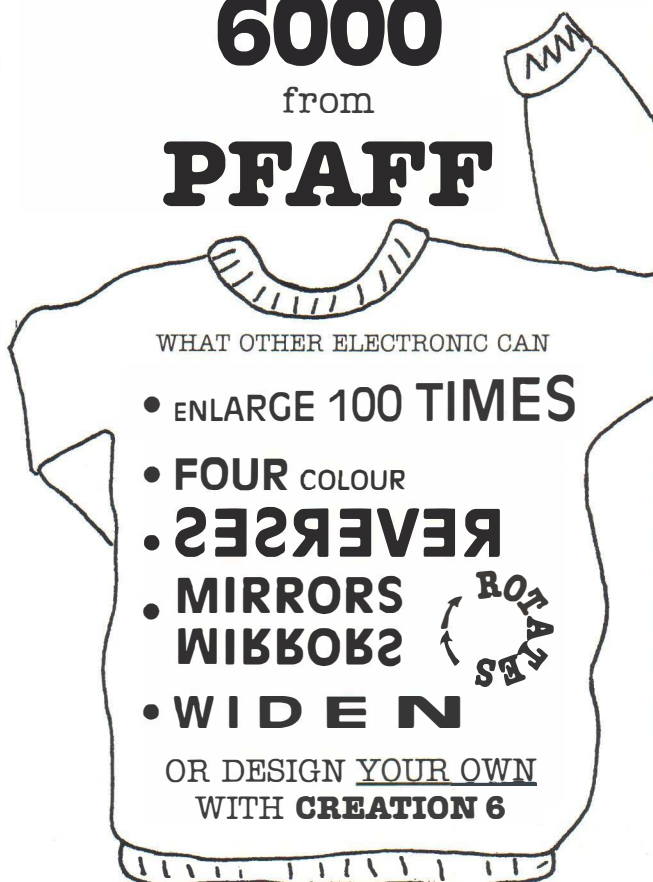
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ANIMATIONS

Norma Steinberg

THE DOLPHIN

Dolphins are known throughout the world for their mystical gracefulness and intelligence. For centuries they have featured in myths and our love for these animals stems from their openness and acceptance of humans. Unfortunately they have recently become a target for our neglect and greed.

The oceans of the world are vast and so very open to abuse in many forms. Where the oceans lap the shores of Third World countries we find very different problems to Western shores.

In many Third World countries the governments' neglect environmental factors because of the great debts they owe to Western countries. In order to reduce these debts the poor countries sell the fishing rights in their area of ocean.

The seas then become over-exploited. Local fishermen find their source of food drastically reduced and in some cases end up having to eat dolphins, or on the other hand kill them for fear that they may be depleting fish stocks. In Western countries the major threat is pollution and it is clear to see from these examples that it is not only the dolphins we are affecting but the whole infrastructure of the ocean.

Dolphins also have modern fishing methods to contend with. Many people have probably seen tins of tuna fish which say 'Dolphin Friendly' and wondered why, exactly, any tin shouldn't be. The answer lies with a type of tuna fish called the yellowfin tuna. For some inexplicable reason shoals of these tuna swim beneath herds of dolphins. In the past the tuna fish were caught without harming the dolphins who were even rewarded by fishermen. Recently however, fishermen have not discriminated about what they catch. Explosives are thrown around the dolphins and then a chase ensues. When the dolphins are exhausted they form a circle. The fishermen then enclose the dolphins and tuna in a net. Many dolphins are crushed in the net or suffocate, those that do escape are very likely to find themselves in the same situation again before long.

Another new development in fishing is the drift net. Because of

the depletion of fish stocks closer to shores, fishermen are having to search further afield. There are no laws governing these fishing vessels and opening up access to new fish stocks. The fish are, however, more dispersed so drift nets are set in the waters. These are made from plastic or nylon and can be up to 37 miles long. Held by weights and floats, they are allowed to drift with the wind and sea currents and of course all marine animals become entangled in the nets. They have a very damaging effect on the natural ecosystem.

These are the major threats to marine mammals like the dolphin. However, because of their appeal steps have been taken to prevent some of these destructive methods. The tuna tins being labelled allows the consumer to make an informed choice and hopefully put companies in a position whereby if they don't change their methods, they will not sell their fish. Drift net fishing has been outlawed in some places; however in the open sea there are no laws and there is no one to keep an eye on what goes on.

Although it is unlikely that all dolphins will become extinct in the near future, there are some species which have become very endangered. It would be a sore loss if any of these elegant, intelligent creatures were lost forever.

GARMENT NOTES

I wanted this sweater to be very simple and to reflect the sea as seen from a distance. I didn't want to lose the dolphin in a lot of detail. I did however, want it to appear as if he were leaping out of the sea. I created the flotsam and jetsam with tucks, bobbles and eyelet holes and carried this effect around to the back of the sweater. It is a little time consuming, but it adds interest and depth to an otherwise flat garment.



1 DOLPHIN SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Brockwell Yarns Lambswool 3/14.

1 x 500g cone in Opal (MC).

1 x 100g cone in White (A).

1 x 100g cone in Charcoal (B).

GARMENT WEIGHT

Finished garment in first size weighs 320g.

The fibre content of this yarn is 100% Lambswool. For further information about this yarn, please write to the following address:- Brockwell Yarns, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is 4-ply, fine.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 107 [113, 117, 123] cm, 42 [44½, 46, 48½] in.

Length to shoulder 50.5 [52, 53, 54.5] cm, 20 [20½, 21, 21½] in.

Sleeve seam 33 cm, 13 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Fill in pattern card, as shown, before starting to knit.

SINGLE MOTIF

Work motif over centre 48 Ns.

TUCK AND EYELET PATTERN

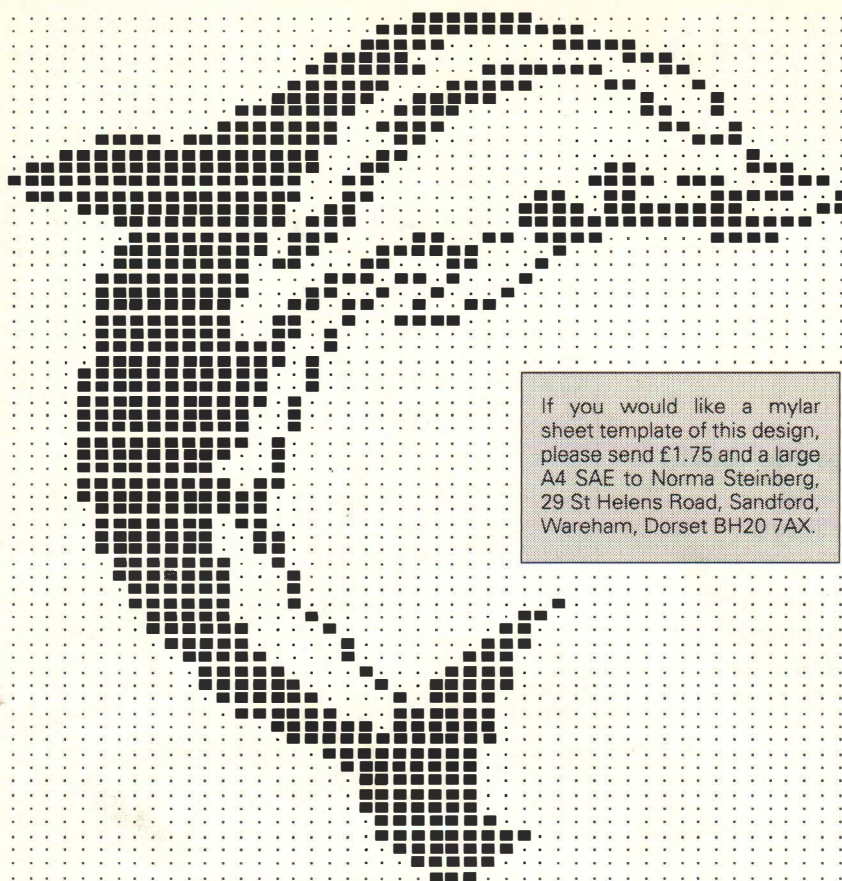
Transfer sts at random on to adjacent Ns, leaving empty Ns in WP for eyelets. Make tucks at random using A over 2-6 Ns, K 3-4 rows by hand. Pick up loops from first row and place on to corresponding Ns.

It might be nice to use more of this technique, perhaps on the sleeves. Or maybe add another dolphin? The shape of the dolphin is very versatile. The bobbles and tucks are very simple to knit by the following method.

For a small bobble: Choose where you would like the bobble to be (usually over three stitches if it is only small). Take a length of yarn and knit it through the stitches. Bring the needles out and again knit through the yarn. Repeat the same thing about four times in total. On the last row do not pull the needles back out, but pick up the stitches of the first

row on to the needles. You will find that if you had three stitches you will only have two to pick up, so put one on each end needle. Break off the yarn, pull the needles out to hold and continue to knit as normal. You can create tucks in the same way by just using more needles. It is also quite effective if you knit one row and then make another tuck in the same place.

Maybe you could come up with some other ideas for creating the effect of the sea; different yarns, weaving, frills. Experiment and develop your own unique sweater.



If you would like a mylar sheet template of this design, please send £1.75 and a large A4 SAE to Norma Steinberg, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX.

ELECTRONIC CHART

BACK

With carriage at right and using MC, cast on 146 [154, 160, 168] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 34 rows. Transfer sts for st st *. Set RC at 000. Using MT, cont in tuck and eyelet patt. K 24 rows. Shape sides by inc 1 st at each end of next and foll 25th row, K 8 rows. Cont in st st and MC **. K 16 rows. Inc 1 st at each end of next row. 152 [160, 166, 174] sts. K 7 [9, 9, 11] rows. RC shows 82 [84, 84, 86].

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll 3rd row until 124 [130, 132, 138] sts rem, then on every foll 4th row until 118 [124, 126, 132] sts rem. K 60 [61, 59, 60] rows. RC shows 172 [178, 182, 188].

SHAPE SHOULDERS

Cast off 6 [7, 7, 8] sts at beg of next 8 rows and 7 [6, 7, 6] sts at beg of foll 2 rows. Using WY, K a few rows over rem 56 sts and release from machine.

FRONT

Work as for back to **. K 8 [10, 10, 12] rows. RC shows 66 [68, 68, 70]. Insert card and lock on first row. K 2 rows. Release card and cont in single motif Fair Isle over centre 48 Ns. Using MC in feeder 1/A and B in feeder 2/B, K 6 [4, 4, 2] rows. Inc 1 st at each end of next row. 152 [160, 166, 174] sts. K 7 [9, 9, 11] rows. RC shows 82 [84, 84, 86].

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll 3rd row until 124 [130, 132, 138] sts rem, then on every foll 4th row until 118 [124, 126, 132] sts rem. K 20 [17, 11, 8] rows. Cont in st st and MC. K 22 [26, 30, 34] rows.

SHAPE NECK

Push 71 [74, 75, 78] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row. Dec 1 st at neck edge of next 2 rows. K 1 row. Dec 1 st at beg of next and every foll alt row until 31 [34, 35, 38] sts rem.

SHAPE SHOULDER

Cast off 6 [7, 7, 8] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 7 [6, 7, 6] sts. With carriage at right, push 24 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using MC, cast on 68 [68, 70, 70] sts at centre in 1x1 rib. Work as for back from * to *. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 5th [4th, 4th, 4th] row until there are 88 [88, 100, 94] sts, then on every foll 5th [5th, 5th, 4th] row until there are 108 [112, 116, 120] sts. K 2 rows. RC shows 102. Adjust length at this stage, if desired.

sts rem, then on every foll 3rd row until 80 [82, 84, 86] sts rem, K 5 rows. Dec 1 st at each end of next and every foll 5th row until 64 [66, 68, 70] sts rem, then on every foll 3rd row until 56 [58, 60, 62] sts rem, then on every foll alt row until 48 sts rem. Cast off.

NECKBAND

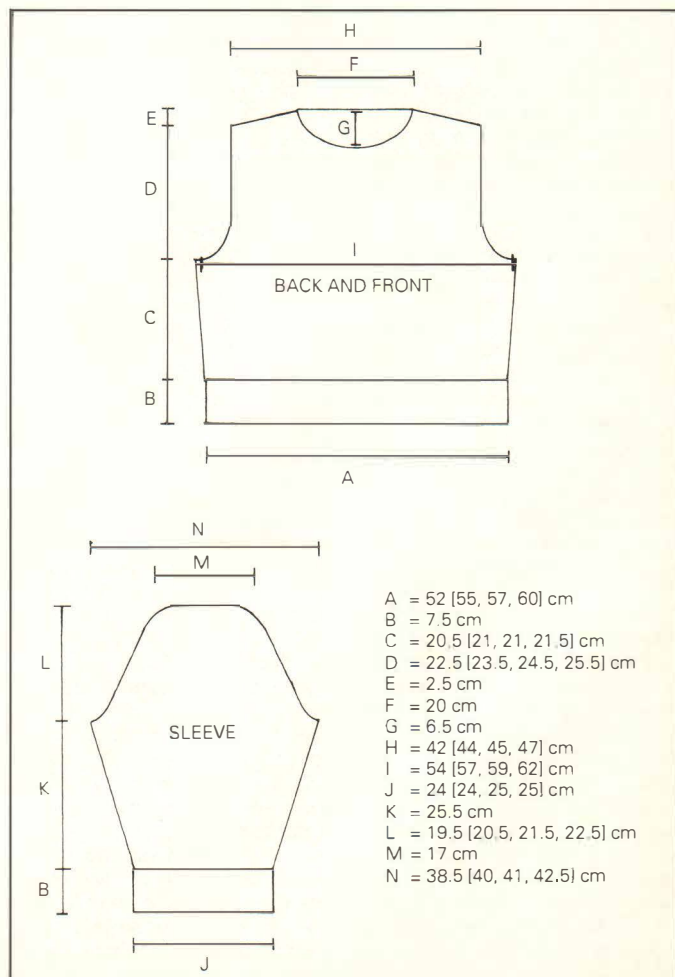
Join right shoulder seam. Push 140 Ns to WP. With K side facing, pick up 140 sts around neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 30 rows. Transfer sts for st st. Pick up sts from first row and place on to corresponding Ns. Using MT, K 4 rows. Using WY, K a few rows and release from machine.

PRESSING

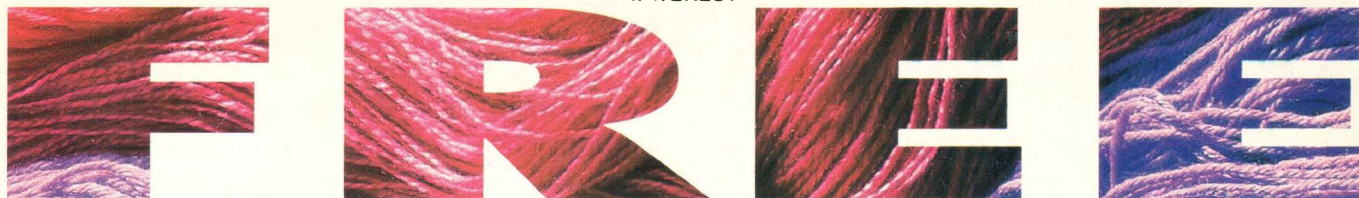
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder and neckband seam. Set in sleeves, gathering tops. Join side and sleeve seams. Pin neckband edging into position. Unravelling WY as required, back-stitch through open loops of last row worked in MC.



INTEREST



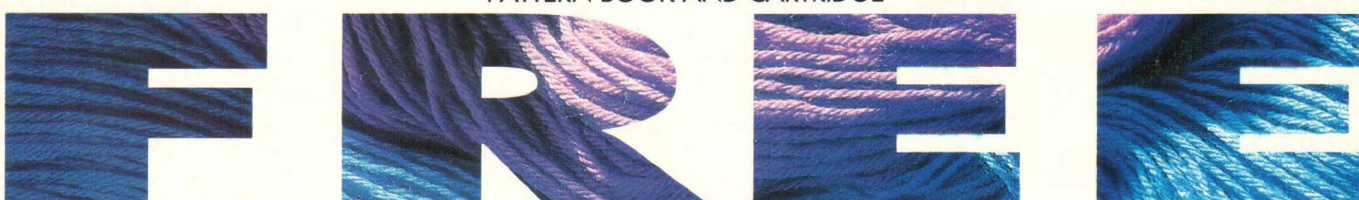
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Diane Bennett

What is the best way of making and measuring a tension square? This is a query raised not only by beginners but also by many experienced knitters, because tension problems affect all knitters.

There are several reliable ways of making a swatch, but they all have one common factor – the area of the swatch which is measured is enclosed on all sides by knitted fabric. The outside edges of the knitting are not at the same tension as the centre and should be excluded. Always make sure that the edges surrounding this area to be measured are quite large, to ensure accuracy.

MAKING THE SWATCH

I use a green ruler for measuring

tension and this is the tension square which I have described, an example of which is shown in Figure 1. The same method is used to knit a tension square for use with the KnitLeader and Knit-Tracer – but it is measured with a centimetre ruler instead of the green ruler.

To make a tension square:-

1. Cast on at least 60 stitches – 30 each side of 0. The centre 40 stitches are measured and there should be a fairly wide margin on each side.

2. Using the main yarn, knit at least 20 rows, more if the yarn is fine. If the swatch is for a stitch pattern, start the stitch pattern on row three or four and knit all the rows in the stitch pattern – not just the section which is to be measured.

NOT ANOTHER TENSION SQUARE!

Last month, Diane explained the reasons why tensions vary between machines and yarns. In this issue, she explores the problem of making an accurate tension square – which is the most important and, often, the most difficult problem facing the knitter who wants to make garments which fit well.

3. After about 15 rows, transfer stitches to make holes to correspond with the tension used. The swatch shown in Figure 1 has seven holes, showing that it was knitted at tension 7. If the tension was 7.2, two holes could be made on either side of the swatch for the dots.

4. Using a strong contrast coloured yarn, knit two rows. For ease of measuring, these may be knitted in stocking stitch when knitting a stitch pattern.

5. Knit 30 rows. Mark the 21st needle each side of 0 with the contrast yarn. Pull the needle forward, put the waste yarn on to the needle and knit it back, so that it is possible to see the marker thread on both sides of the fabric. Between these two marks are the 40 stitches which are actually measured. Knit 30 rows.

NOTE:- When using many yarns, especially natural fibres and some stitch patterns which are difficult to measure, mark the 21st stitch on rows 20, 30 and 40 – the width of the tension square can then be measured in three places, which is more accurate.

6. Knit two rows in contrast yarn and at least 20 rows using main yarn and stitch pattern. Remove the swatch from the machine.

One important point about the tension square is that the whole

area, excluding the marker rows, is knitted with main yarn. Do not be tempted to knit the beginning and end with waste yarn, because this may knit to a different tension and distort the fabric in the central area. This is also the reason for knitting as much of the fabric as possible in the stitch pattern to be used. Think of a fabric knitted with stocking stitch above and below an area knitted in tuck – it would be very difficult to make it lie flat and certainly extremely difficult to measure.

PREPARING TO MEASURE

After removing the swatch from the machine, pull it slightly lengthways. This closes the stitches and helps the fabric to return to shape. Swatches knitted with the ribber should be pulled widthways to help overcome the pull caused by the rib weights.

The swatch should only be pressed if the garment is to be pressed. If pressing is required, do not pin out tightly, although it may be necessary to pin the edges to keep the fabric flat, but remember that if the fabric is pulled excessively while pressing, it may not be possible to pull and press the garment to the same shape.

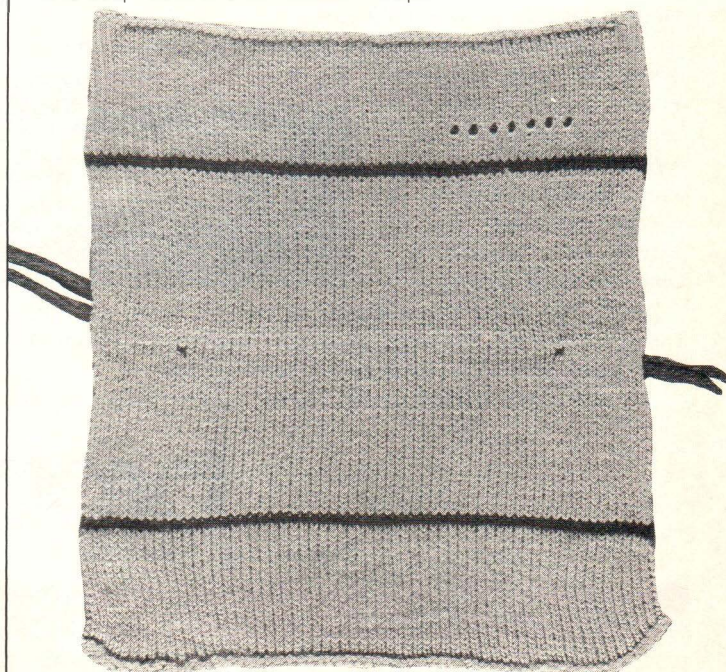


FIGURE 1

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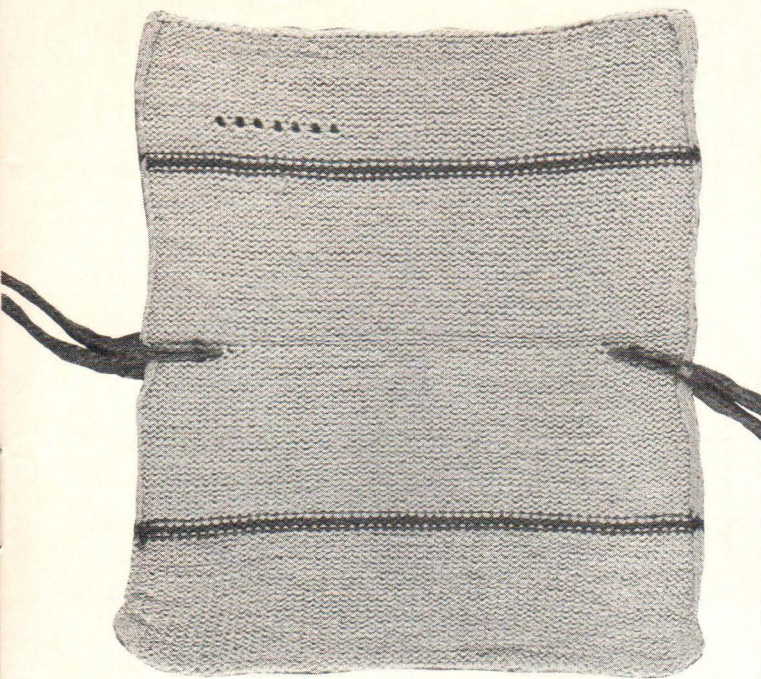


FIGURE 1 (reverse)

If the yarn used for the swatch is a natural fibre or has a large natural fibre content, it should be washed. Remember that the aim is to test the fabric which will make up the garment, so if the fibres are likely to stretch or shrink, they must do this before measuring. I usually wash yarns which I know will shrink in water which is slightly hotter than I would use for the garment, so that they shrink a little more than the garment on its first wash. This is because experience has taught me that there may be more shrinkage after this.

Wool and other yarns which have been spun in oil must have this oil removed before the fabric can be measured accurately. Washing up liquid can be used, but the swatch may have to be washed and rinsed several times to remove all the oil. Sansolaine removes the oil much more quickly and easily.

Since only yarns which are entirely or mainly natural fibres have to be washed, this implies that most tension swatches are not washed before measuring. Many knitters use acrylics for most garments and swatches for these do not have to be washed. However, although this is strictly true, I always wash all tension squares! This is because I do not always have time to leave them to rest. The gauge or distance between the needles and use of weights affects the shape of the fabric while it is knitted. After removing it from the machine, a stocking stitch tension square requires a minimum of 24 hours to return to shape – more for some yarns and up to three or four days when using the ribber. Washing the swatch and letting it dry will make it return to shape, usually more quickly and certainly more reliably than 'waiting'.

If you have a microwave, you can speed the drying process by putting the swatch in with a cup of water and letting it get about half

dry – this usually takes about a minute, although it depends on the power and the thickness of the fabric. The swatch should be removed while still steaming and if it is left for about an hour it will probably be dry and ready to be measured.

When the swatch is ready for measuring, place it on a flat surface and unroll the edges. A piece of sandpaper is useful – lay the swatch on top of this and it will be held firmly enough to stop most edges curling and make it very easy to measure.

MEASURING THE SWATCH

Take the green ruler and measure the stitches first. Lay the ruler between the marked stitches on row 30. Remember that the 40 stitches between these should be measured, so the marked stitches are not included. The end of the green ruler is the zero. This gives the number of stitches which would have to be cast on to knit four inches or ten centimetres.

If the stitches have been marked in three places, on rows 20, 30 and 40, take three measurements. If necessary, take an average of these to give an accurate measure of the tension.

To measure the row tension, lay the ruler between the marked rows. Remember that the 60 rows to be measured do not include these rows, so measure only the fabric knitted in main yarn. This gives the number of rows that would have to be knitted for four inches or ten centimetres.

Knitters are sometimes confused by the green ruler – probably because it is NOT a ruler! It is a gauge, which is used to measure a standard swatch of 40 stitches and 60 rows. For each measurement of these stitches/rows, it indicates the number of stitches/rows to ten centimetres.



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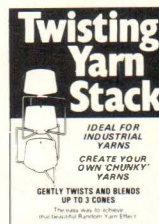
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2 – VIDEOS ON LINKING

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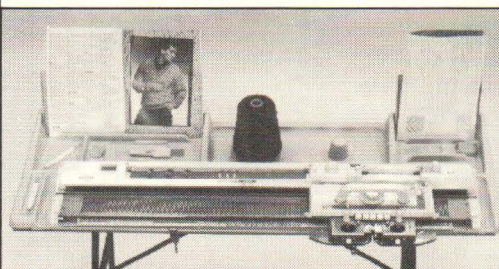
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PICTURE KNITTING

Wendy Phillips

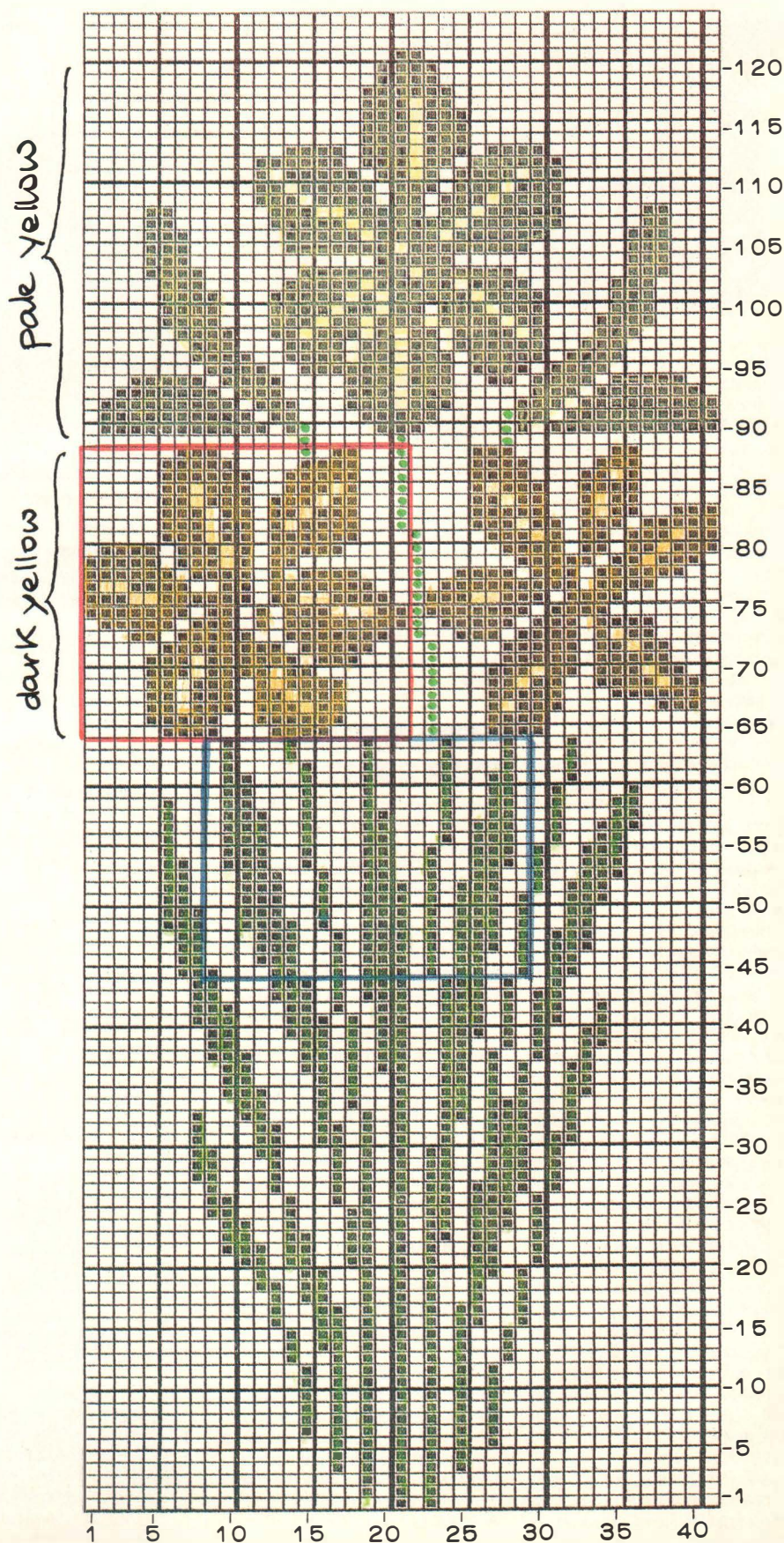
When examining daffodils (narcissus) more closely I was amazed to discover how many different varieties, shapes and colours there are. The central trumpet, I found, is often a darker yellow than the surrounding petals and those with orange around the frilled edges are particularly attractive. Armed with this information I set to work and, because I have stuck to authentic colours, I think you will agree the resulting blooms are quite realistic.

My daffodil trumpets vary in size and colour. The largest can be found on the three blooms in the bunch. Knitting these trumpets is done as follows, using a medium tension.

With carriage at right, push 19 needles to WP and arrange for 1x1 rib. Using orange yarn, cast on using 'e' wrap method. Knit two rows. With all needles in WP, knit three rows. Turn hem by placing loops of first row worked on to needles. Knit one further row in orange. Using yellow, knit ten rows (carriage on right). Break yarn and thread on to sewing needle. Take off all stitches on to this yarn, draw up and secure. When stitching seam of trumpet, place thumb inside, this way you will obtain a good shape. Position finished trumpet in centre of flower and stitch firmly all round the base.

Narrower trumpets are required for the two smaller blooms in the bunch; use 11 needles instead of 19 and plain yellow throughout. For the daffodil border, shorter trumpets are preferable (six rows yellow instead of ten).

Your daffodils will look best when knitted on a darker contrasting colour (I used dark blue and purple). Whichever colour you choose however, I am sure, as you knit, you will be dreaming of those wonderful carpets of golden flowers which will shortly herald the true arrival of spring.



DAFFODILS

Creating three dimensional knitted pictures is great fun. I have often wanted to try 3D daffodils and so, with the aid of a few bulb catalogues, I began experimenting; the results can be seen here.



-  Programme area in blue box for leaf border
-  Programme area in red box for flower border
-  Swiss darn in green for stems.

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TENSION PROBLEMS

Making and measuring a tension square always seems difficult to the beginner, but for the more experienced knitter it is usually fairly easy. The knitter will have decided which method is the most suitable for them and will usually be able to make garments to fit. However, just occasionally there is a problem – and the garment does not fit well.

Problems are most common with certain stitch patterns. Tuck was often mentioned by my more experienced class members as a difficult stitch to measure accurately. I had occasionally also experienced problems with double jacquard and some other rib stitch patterns.

The link between these stitch patterns is simply the length of the tension square. Any stitch patterns which shorten the fabric, such as tuck stitch, result in a 60 row swatch which is shorter – and therefore less accurate – than the average. To overcome this, knit 120 rows between the markers. After measuring with the green ruler, DOUBLE the number of rows indicated. If the swatch is measured with a centimetre ruler for the KnitLeader, HALVE the measurement.

Measuring rows on tuck tension squares is often especially difficult because the marker rows

are not straight. Some lace and slip stitch patterns also suffer from this problem. A simple way to overcome this is to measure the longest and the shortest length and average the two. If this is difficult, simply measure in at least five places and take an average.

Electronic machines have made one of the most difficult tension problems more common. How is it possible to measure the width of a series of different patterns which are placed vertically on a garment? Choosing a block of 40 stitches to measure is difficult and often inaccurate.

The best way of solving this problem is to knit about one half of a garment piece – the exact number of stitches will vary with size and stitch pattern. Use contrast rows to mark the length, but omit the stitch markers. Measure the width of the fabric and compare this with the required width. It is usually then fairly easy to work out the number of stitches to cast on, because only a small adjustment from the width knitted is required.

Tension and its measurement is a vital ingredient of every garment which is knitted and it can cause problems for both beginners and experienced knitters. I hope that you may now have a better understanding of tension and that this will help some of my readers with their problems.

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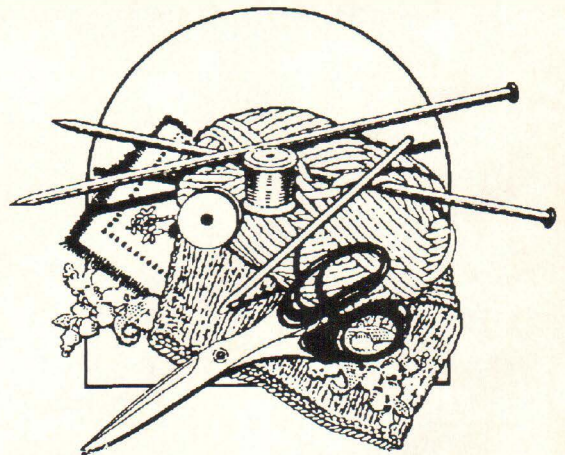
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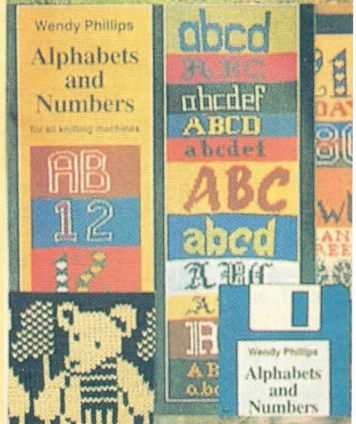
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STYLE

Wendy Phillips
SIDEWAYS
STYLE



QUESTION TIME

Recently I attended a Weekend Workshop at Urchfont Manor in Devizes. About ten of us attended this weekend in Wiltshire when the subject was 'Yoke Sweaters'. Let me tell you about it before I ask for this month's questions.

Pat Coulston

My friend Jenny Rose was the 'leader' and had done a great deal of homework, finding lots and lots of different patterns of yoke sweaters – some of which were designed for magazines by Mary Weaver, Iris Bishop, Rita Ruberry, Brother Fashion and Joyce Snieder to name but a few. We studied the different techniques used and were very surprised to find that all were slightly different. We each chose one and set about the planning stage of knitting it.

This was where the problems started! Nearly all of us are so used to using the charting device, Calcuknit or our friendly calculator, that we had not followed a written pattern for years, so we fell into all sorts of difficulties!

My problem was that I simply did not do what the pattern told me. It was not that I thought I knew better, it was just that I didn't read it properly and missed out parts of the instructions which told me about such things as holding the needles at one end, while at the same time decreasing at the other. I spent the whole first day working out my colours, knitting the tension swatch, being unable to get the same tension as the pattern and then having, where possible, to alter the basic pattern. Other little difficulties arose too. There was a cry of anguish from across the room as someone, working in Fair Isle, took the carriage from one end to the other, but forgot to press in the part buttons and left the machine (Brother) on Fair Isle – you guessed it, she dropped all the second colour stitches!

We spent many hours practising decreasing with the garter bar and after a while, everyone got very good at this, with laments of 'Oh no, I've dropped a stitch' getting fewer and fewer!

Barbara tackled Rita Ruberry's cable yoke (from her book 'Yokes') in Chenille and it was most effective. Marion knitted her garment, again from Rita's book, using the lace pattern, which caused her a

few problems. What they were, I never did find out, but they couldn't have been very difficult, because the finished effect was superb. Only one person designed her own garment and she produced a great result, using bobbles and other types of hand decoration on the yoke.

It was a really good knitting weekend, punctuated as it was by plenty of breaks for refreshments.

Our 'technical tip' this month is very simple. Remember occasionally to lightly oil the two long posts on to which the thumb screws turn and also lightly oil the main and ribber clamps, so that when you have to remove and replace these, they screw up and undo easily.

I got into trouble this week with our local knitting/sewing machine mechanic, John Major. I had to take my Brother sinker plate in because I was having problems with the two metal cams inside it, having bent one of them. These he replaced, but he 'phoned me to ask if I knew that the runner was cracked. This is the long plastic bit that sits on the machine and keeps the carriage in place. Whoops – I had noticed it was cracked some time ago (it was a

very small crack) but had completely forgotten about it. I was duly reprimanded but he had replaced it for me!

Now for some selected ideas from garments shown by our members:-

Jean had made some narrow braid and sewn it around where the sleeve joined the shoulder. It was really most attractive.

Another Jean had completed a superb man's jumper from a Carl Boyd pattern. It was so cleverly designed, with a square 'yoke', a semi-raglan sleeve and a mock cable Fair Isle pattern that it was really quite outstanding.

Sue modelled an Ann Durkan lace dress which her sister had worn as a wedding outfit. In cream Hobby and peach sewing thread, it was in a lovely lace with a ribbon tie at the waist and was finished with picot around all the edges and to join the shoulders. It was quite beautiful.

Incidentally, if you want to knit for a wedding, why not check back to MKM May '92, where you will find a lace collection including a wedding dress designed by Ann.

One of our older members, Kathleen, who has been very poorly recently, knitted a very up-to-date short jacket in dog's tooth pattern, using 'cut-and-sew' throughout. She had added pockets and made neat buttonholes with the sewing machine.

Slip stitch is popular at present and lots of people are using the patterns from Elaine Carter and Caroline Nelson's lovely book 'A Treasury of Slip Stitch Patterns'. Olive had made a cardigan from this book and it looks most unusual and attractive. Debbie was wearing a slip stitch pattern (from Denise Musk) which she had light-

ly pressed, obtaining a completely different effect.

Finally, before our questions, here is a delightful story from one of our members. We had been talking about our 'first garments' and for her trial run, this member had knitted her husband a pair of socks. Actually, she had only knitted one sock, had left it on the side and gone out of the room. Some time later, looking out into the garden, she was amused and annoyed to see her dear husband wearing her sock – on his head – he thought it was a hat with a tail and didn't like to upset her by commenting on it!

QYou mentioned 'decreasing by using the garter bar' – what did you mean?

AUsually to get, for example, 100 stitches to become 70, you would remove the 100 stitches on waste yarn and return these stitches on to 70 needles by doubling up the stitches on 30 of the needles.

To use the garter bar to do the same thing, bring all needles out to HP. Put the garter bar into the hooks of the needles and firmly bring the work forward, so that it closes the latches and goes on to the garter bar. Before removing the garter bar from the needles, push it forward slightly, so that it opens all the latches of the needles.

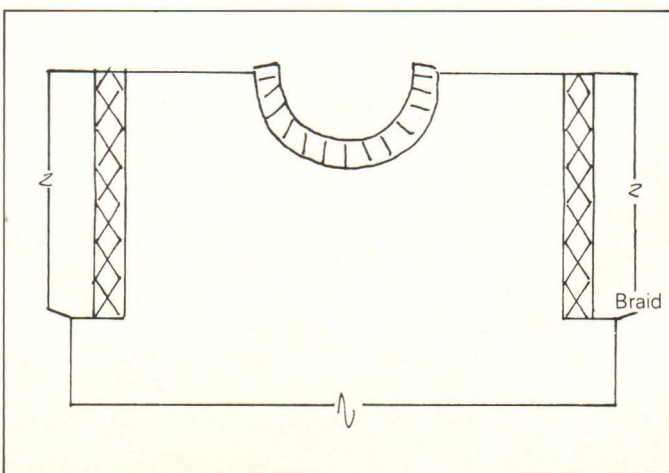
Put 15 needles at left and 15 needles at right to NWP. Leave the remaining needles in HP. Return garter bar on to all needles. Return about 10 stitches at the left (or you can work from the right) from the garter bar, sliding them on to the 10 needles at the left.

Lift off the garter bar and return it into all the needle hooks, so that the last stitch on the garter bar goes on to the last needle that contains a stitch. Note that this needle will have two stitches on it. Again, slide about 10 stitches from the garter bar on to these needles. Continue like this all along.

It takes a bit of practice, but is very fast when you get the hang of it and is so much quicker than picking up from waste yarn. One tip is to make sure that the latches of the needles always stay open.

QWhilst on the topic of the garter bar, I have heard it said that if you have to undo several rows of knitting, you can use the garter bar and it is very quick.

Jean's narrow braid made a design feature of the armhole seam



A True. In the garter bar box there are two long metal pieces (not the bars) with teeth at one end and a flat piece at the other end.

With the flat end of this bar, push all the needles forward, until you can put the toothed edge of the garter bar in front of the sinker posts. The stitches are all in the hooks on the needles but held securely. Undo the first stitch by hand. Pull the yarn away from the work, (just as if you were undoing a row of knitting) and you can very easily and quickly undo the row. The last and first stitch have to be undone by hand.

You can undo the longest row in seconds this way, which is ideal if you have to undo lots of rows. You never drop the stitches doing it this way, nor do you get the yarn caught behind the sinker posts.

On completion, remove the metal bar and push the work back against the sinker posts. (If you

are working in pattern, then the stitches will have to be returned to WP by hand.)

I had a query from a gentleman the other day. He was using the Passap/Pfaff E6000 and working the main pattern as T161. There were no problems with the patterning, it came out beautifully, but he got stuck on the increasing.

A look at the pattern shows that it is a 1x1 needle arrangement, on back bed, with pushers beneath needles in work, in a 1x1 arrangement. Also note that the end needles are on the same bed (not in usual Passap rule). As you do the pattern, you may note that the back bed tucks on alternate needles for four rows, whilst the front bed knits all needles; then this procedure is reversed for the next four rows and so on.

Here is how to increase. On the back bed, bring up an empty needle and pusher at each end.

Continue to knit until the next increase. Transfer those new stitches to the front bed (in the 1x1 pattern) return the pushers on the back bed to NWP and bring up a pusher on the front bed beneath these needles. Knit until next increase.

Increase one stitch at each end on the front bed, bringing up a pusher beneath these new needles. Continue to knit until the next increase. Transfer those new stitches to the back bed (in 1x1 arrangement). Return the front bed pushers for the new back bed stitches.

Remember a needle in work must have a pusher whereas, when the stitch is transferred to the opposite bed, the pusher is no longer required. On the back bed it must be put in to rest position and on the front bed, into the blocking rail.

Here is a tip. On the 6000, program more needles than you

need, so as to take in the increased stitches. Include no more than ten needles each side, or you will find that you do not pass the programmed needles, but get that 'error 206' we all love and know so well!

I know that I have mentioned it before, but one query keeps on coming up about the E6000. How do you get back to the pattern BEFORE the one in which you are working? That is, how do you get back to pattern A if you are working in, say, pattern D? Here is the solution. Press ABC to get program – NO. Cast on – ENT. Start Pos. Do it and ENT. Cast on – Press ABC and up comes pattern A.

The secret is to say NO to the program question, or else you have to go through the whole rigmarole of casting on.

That's it for now folks – happy knitting.

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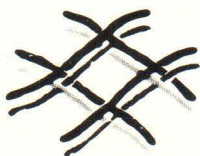


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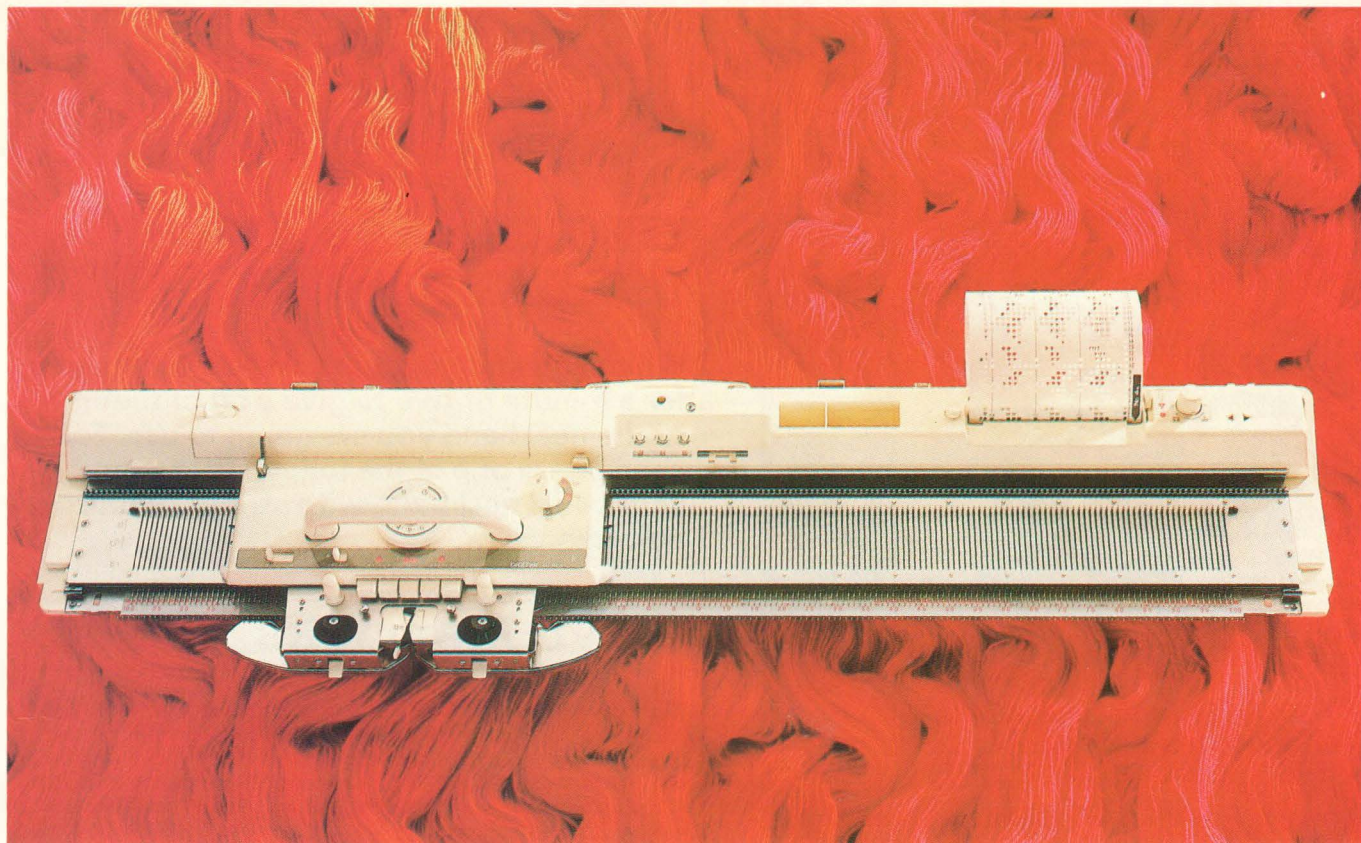
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1. Only one entry per person will be accepted. You should send your entry to March Competition *Machine Knitting Monthly*, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
2. This competition is open to residents of the U.K. only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.
3. The closing date is 31st March 1993. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
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5. The winner will be the first correct entry drawn from our postbag after the closing date.
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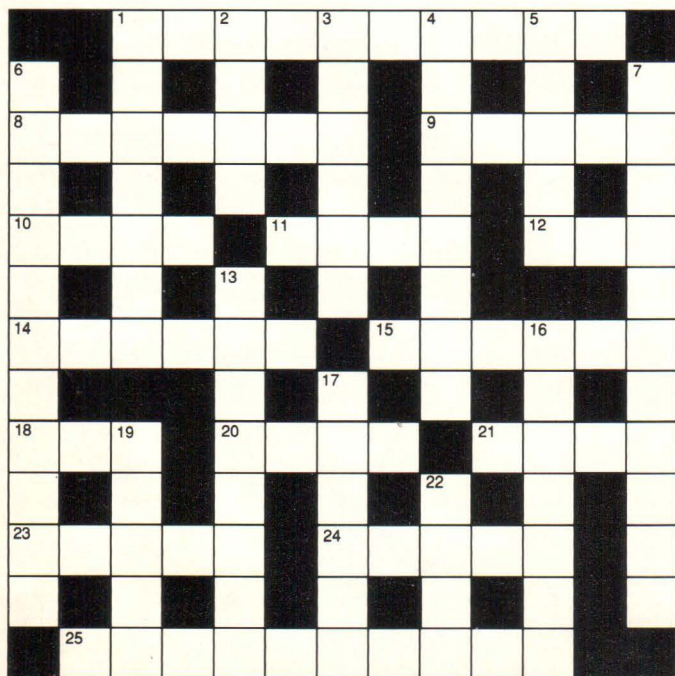
CLUES

Across

1. Useful for diagrams [5-5]
8. TV channel [7]
9. Race again [2-3]
10. Falling liquid [4]
11. of March [4]
12. Garden tool [3]
14. Indian temple [6]
15. Railway employee [6]
18. Choose [3]
20. Measurement [4]
21. For one time [4]
23. Creek [5]
24. Coolness in danger [5]
25. Beggars [10]

Down

1. Dazzling [7]
2. Type of wool [4]
3. Stores away [6]
4. Rough patch of skin [8]
5. Planet [5]
6. Dread of open spaces [11]
7. Expressing affection [11]
13. Hooked on [8]
16. Bicycles for two [7]
17. Picturesque [6]
19. Material [5]
22. Kind of gun [4]



ANSWERS

Across

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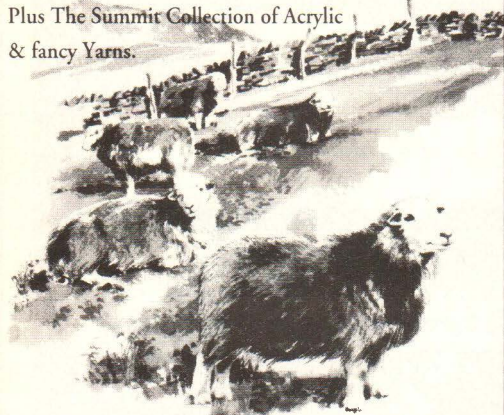
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NECKBANDS AND COLLARS

When you knit your next sweater, just stop for a minute or two to give a bit of thought to the neckband you are going to use. For a change, try one of the following, or vary your usual neckband with stripes or narrow pintucks.

Gwen Merricks

The first neckband is my favourite. I use it a lot for round neck sweaters. It is very simple to knit and is always admired.

1. Bring into WP the required number of needles, on both beds in a 1x1 set up. Using MY and stitch size 1/1, cast on. Complete cast on rows and increase to RT. Set RC to 000. Knit 12 rows. Bring into WP the empty corresponding needles on both beds. Reset both carriages for circular knitting.  Knit 6 complete circular rows (12 movements of the carriage). Set stitch size to 4/4. Transfer all stitches to back bed. Pick up neck stitches from WY and hang on machine with neckband stitches. Graft loosely and remove from the machine.

000. Rethread with MY. At MT-1, knit 10 rows. Pick up first row of stitches in MY and rehang on to needlebed to form a small hem. Run off on to WY the 20 stitches at both sides of collar and remove from machine. Continue in MT working on just the centre stitches. Knit 30 rows in stocking stitch. Run off on to WY. Remove from the machine.

Rehang the edge of one side of the collar on to the machine over 20 needles (right side facing you). Then hang the 20 stitches of the hem (wrong side facing you). Graft together loosely. Repeat on the other side.

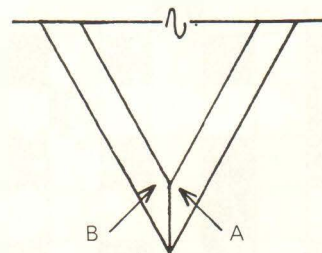
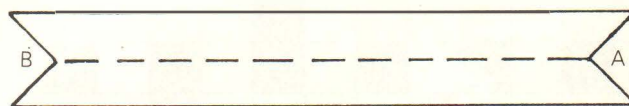
The collar is complete and can now be grafted to the garment.

3. MITRED V NECKBAND

This is knitted separately and attached to the garment after it has been completed and grafted together.

Cast on the required number of stitches for your neckband in WY. Knit a few rows and join in MY.

Set RC to 000. Using MT-1, knit



Mitred V Neckband

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two rows decrease (fully fashioned – place stitch 3 on to needle 2 and move end 2 stitches inwards) on rows – 2, 4, 6, 8, 10. Knit four rows. Increase outwards on rows 14, 16, 18, 20, 22. Knit two rows. This gives you your 24 row band.

Hang your edge weights from behind your knitting on to your band, close to the needles, so enabling you to remove the cast-on comb from your knitting without your stitches springing off the needles.

Now pick up the stitches from the first row knitted in MY after your WY, so that you have two stitches on every needle. Bring all needles into position 3 so that all the stitches go behind the latches. Rehang the garment back on the machine, starting at the centre V. Hang in sections, first the V edge (wrong side facing you), graft this piece, then move your garment round so that you can pick up stitches from the next section along. Graft and repeat, so that the last section that you graft is the second V edge.

The whole neckband is knitted in stocking stitch, on one whole tension tighter than the main tension.

This gives a nice band, it lies flat and sits well on the garment. Not being in rib, it does not have the tendency to pull up and spoil your garment at the centre V, which sometimes happens with a ribbed band.

4. SHIRT COLLAR WITH V NECKBAND

Sample: Push up 90 needles on the back bed and cast on with waste yarn. Knit a few rows in waste yarn and join in MY. Knit 2 rows.

Decrease 1 stitch at both ends on rows 2, 4, 6, 8, 10. Knit 2 rows. RC 012.

Using WY, run off 25 stitches at both ends and work on remaining 40 centre stitches.

Continue in MY, increasing, fully fashioned, one stitch at both ends every two rows. Continue until you have 60 stitches (20 rows). Knit 1 row, stitch size 10. Now decrease 1 stitch at both ends

every 2 rows until you are back to 40 stitches. Pick up from WY the 25 stitches at both sides and rehang alongside 40 stitches.

Now knitting over all stitches, increase fully fashioned at both ends on rows 2, 4, 6, 8, 10. Knit 2 rows (12 rows). Pick up first row of knitting in main yarn from above waste knitting and rehang on the machine.

Rehang neckline to those stitches and graft together.

5. ETON COLLAR

Cast on, using waste yarn, the number of stitches required for your collar, plus 14 more at each side on the back bed. Knit a few rows and join in main yarn. Knit 12 rows MT-1 and pick up the first row of stitches above WY and rehang on to needles. Knit 1 row MT. Using waste yarn, run off the 14 stitches at both sides of knitting.

Knit 2 rows. Pick up 3 stitches from side pieces and hang on to end needles at both sides. (These needles hold 4 stitches now.) Knit 2 rows. Knit 1 row and pick up 1

stitch from end section at same side as carriage. Continue in this way, adding a stitch from the edge section on every row until all stitches have been picked up. Cast off loosely and graft to neck.

6. RIBBED COLLAR

Count the number of stitches around the neckline and cast on this number of stitches in full needle rib (every needle on both beds, flow combs alt.). Using stitch size 1/1, knit 2 rows. Using stitch size 2/2, knit 16 rows. Set stitch size to 3/3. At opposite end to carriage, put into HP (position 3) 24 stitches. Knit 1 row. Repeat at opposite end. Knit 1 row.

At opposite end, push back 8 needles to WP (position 2) and knit 1 row. Do this at both sides, in three groups of eight for each side, taking six rows. Knit 16 rows straight in rib. Transfer all stitches to the back bed.

With right side of garment facing you, rehang neck stitches from your garment on to the needles of the collar. Graft both sets of stitches together.



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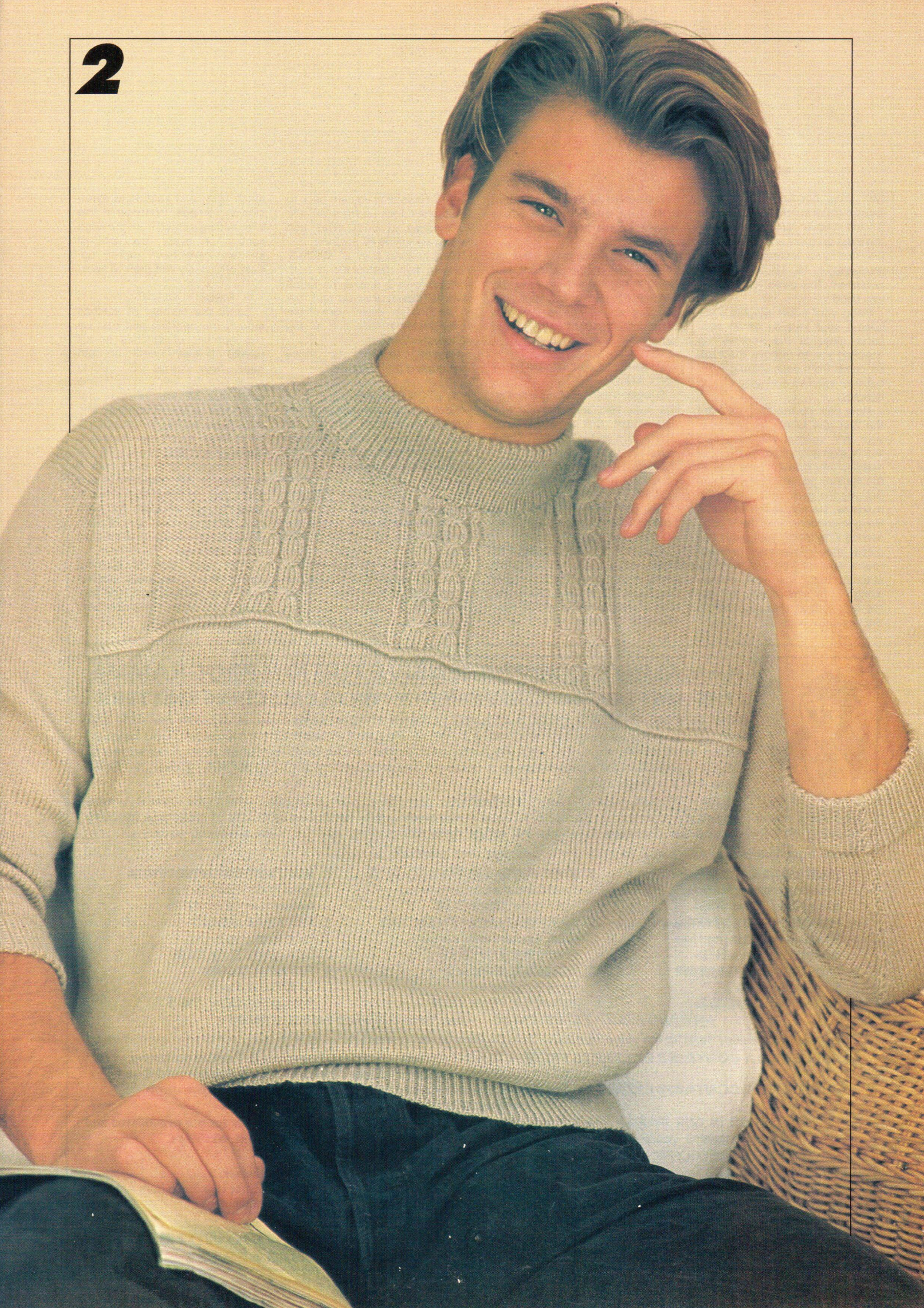


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15126

2



2 MAN'S CABLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Singer or Superba double bed machines.

MATERIALS

Forsell's Shamal.

1 x 400g cone in Beige (MY).

GARMENT WEIGHT

Finished garment in fifth size weighs 310g.

*The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to the following address:-
T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.*

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is 3-ply, full.

MEASUREMENTS

To fit chest 92 [97, 102, 107, 112] cm, 36 [38, 40, 42, 44] in.

Actual size 98 [103, 108, 113, 118] cm, 38½ [40½, 42½, 44½, 46½] in.

Length to shoulder 63 [64, 65.5, 66.5, 68] cm, 25 [25½, 26, 26½, 27] in.

Sleeve seam 48 [49.5, 49.5, 51, 51] cm, 19 [19½, 19½, 20, 20] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (stitch size approximately 6).

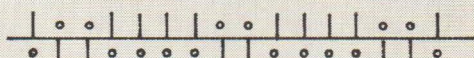
For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

CABLE PATTERN

Transfer 3 blocks on back bed as follows:-



K 6 rows. * Make a cable over groups of 4 sts on back bed by crossing 2 sts at left in front of 2 sts at right. K 8 rows. These 8 rows from * form pattern.

FRONT

Work as for back to *. Transfer sts for cable patt. Cont in cable patt, K 22 [26, 32, 36, 42] rows.

SHAPE NECK

Set needle return levers to neutral. Push 66 [70, 75, 79, 84] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 11 rows. (Hang claw weights next to HP Ns when necessary.) 33 [35, 38, 40, 43] sts. K 26 rows. Transfer sts to

back bed. Using WY, K a few rows and release from machine. With carriage at left and using a transfer tool, push 44 [46, 49, 51, 54] Ns at left from HP to WP. Finish to correspond with first side, reversing shapings. Using a transfer tool, push rem 44 [46, 48, 50, 52] Ns from HP to WP. Transfer sts to back bed. Push 16 Ns at left and right from NWP to WP. 76 [78, 80, 82, 84] Ns. Pick up sts along each side of neck and place on to Ns.

BACK

With carriage at right, set machine for 1x1 rib. Push 140 [146, 154, 160, 168] Ns on each bed at centre to WP. Arrange Ns for 1x1 rib. Using MT-5/MT-5 and MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 40 rows. Transfer sts to back bed. Set RC at 000. Using MT, K 130 rows.

SHAPE ARMHOLES

Cast off 15 sts at beg of next 2 rows. 110 [116, 124, 130, 138] sts. K 28 rows. RC shows 160. K 1 row, knitting in a length of fine cotton to mark row. K 5 rows. Make a hem by placing loops from marked row on to corresponding Ns. Transfer sts as in diagram 1 *. Using MT/MT, K 60 [64, 70, 74, 80] rows. RC shows 226 [230, 236, 240, 246]. Transfer sts to back bed. Set needle return levers to neutral. Push 33 [35, 38, 40, 43] Ns at left and right to HP. Using WY, K a few rows over rem 44 [46, 48, 50, 52] sts and release from machine. Push 33 [35, 38, 40, 43] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push 33 [35, 38, 40, 43] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

Using MY, K 1 row. Using WY, K a few rows and release from machine.

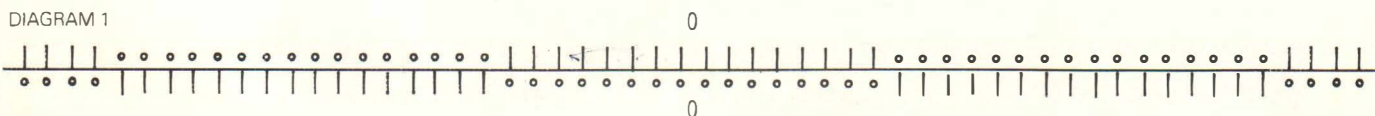
SLEEVES

Knitted from top. Push 126 [132, 140, 146, 154] Ns at centre of back bed to WP. Using stitch size 6 and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 22 rows. Place marker at each end. Set RC at 000. K 10 rows. Adjust length at this stage, if desired. Shape sides by dec 1 st at each end of next and every foll 5th [5th, 4th, 4th, 4th] row until 100 [94, 134, 132, 110] sts rem, then on every foll 6th [6th, 5th, 5th, 5th] row until 66 [68, 70, 72, 74] sts rem. K 3 rows. RC shows 176 [182, 182, 188, 188]. Transfer sts for 1x1 rib. Using MT-4/MT-4, K 40 rows. Using MT+2/MT+2, K 1 row. Transfer sts to back bed. Using a latch tool, cast off.

TO JOIN RIGHT SHOULDER

Push 33 [35, 38, 40, 43] Ns to WP. With right side of right back shoulder facing, replace sts on to Ns. With wrong side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

DIAGRAM 1



Arrange Ns in groups of 16 on alt beds

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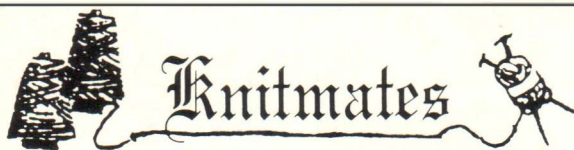
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NS

NECKBAND

Push 120 [124, 128, 132, 136] Ns to WP. With wrong side facing, replace neck sts on to Ns. Unravel WY. Transfer sts for 1x1 rib. Using MT-3/MT-3 and MY, K 20 rows. Using MT-4/MT-4, K 20 rows. Using MT-3/MT-3, K 19 rows. Using MT+2/MT+2, K 1 row. Transfer sts to back bed. Using a latch tool, cast off.

PRESSING

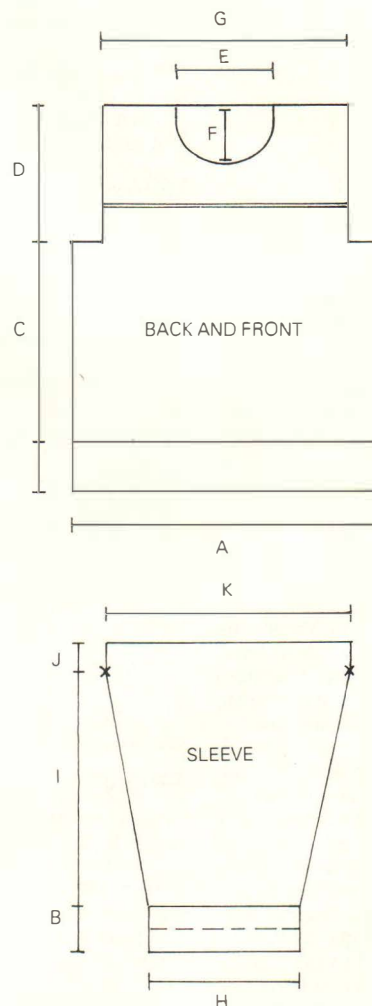
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Graft top of sleeve into position stretching to fit. Join rows above markers to cast off sts at armholes. Join side, sleeve and neckband seams. Fold neckband and cuffs in half to inside and catch down.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.



A = 50 [52, 55, 57, 60] cm
B = 8 cm
C = 32.5 cm
D = 22.5 [23.5, 25, 26, 27.5] cm
E = 15.5 [16, 17, 17.5, 18.5] cm
F = 9.5 cm
G = 39 [41, 44, 46, 49] cm
H = 23.5 [24, 25, 25.5, 26] cm
I = 44 [45.5, 45.5, 47, 47] cm
(adjustable)
J = 5.5 cm
K = 45 [47, 50, 52, 55] cm

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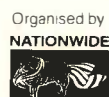
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TALKING POINT

LET'S STRETCH A POINT

If you often **knit larger size garments**, you too will know the frustration of sometimes finding your machine just doesn't have enough needles.

Shelagh Hollingworth

You turn the page of a magazine and there's the very sweater or jacket you've been wanting to make. You then turn to the measurements only to find the pattern doesn't go up to your 'ever-so-slightly-larger-than average' proportions. This may well be because there simply aren't enough needles on the needlebed to cover some of the larger sizes. Here are a few ideas on how to beat this problem.

ADDING A LITTLE GIRTH

This is another way of saying that the all-round measurement of the pattern needs to be increased.

You have probably noticed that most patterns go up at regular intervals, the most popular amount being five centimetres or two inches. If the interval is larger it is possibly because there is a wide pattern involved.

Look first at the interval between the sizes to find this difference and from this you can work out how much larger the finished measurement should be for your own size. For example, if there is a five centimetre interval and the largest size has a finished measurement of, say 117 centimetres, 46 inches to fit a 97 centimetres, 38 inch bust, you will need to add five centimetres for each following size. The next larger size will be 122 centime-

tres, 48 inches to fit 102 centimetres, 40 inch bust and so on. Garments these days tend to be very large so you might consider working the size smaller to avoid any extra work but bear in mind that the designer had a special effect in mind when she started the pattern and you may not end up with quite the look of the garment you see in the photograph. If you decide that you only ever knit garments with five centimetres allowed for ease, a design which is a sloppy overlarge garment on the model, will be tight-fitting on you. At this stage you should also check the rate at which the yarn quantity rises and try to gauge how much more you will need for your larger size.

Now, where to put those extra centimetres? If there are too few needles to cast on more stitches, the answer has to be that you will have to put in extra pieces. It is a hidden bonus that dropped shoulder line garments are so popular at the moment. Adding extra pieces is such a simple task on sweaters and cardigans with this shaping.

The most straightforward way to add extra width is to make straight strips to fit between the side seam edges at the underarm. If, for example, you need to add 10 centimetres, divide this by two and work two separate strips five centimetres wide, each the same length as the side seam of the garment. Since these strips are at the sides the seams are unlikely to show however, if you can sew them with invisible mattress stitch, so much the better.

Now you will have a garment that has a small square inset arm-

hole instead of a true dropped shoulder. Since the garment is pretty over-sized you are not likely to lose that look and you may feel more comfortable with an inset armhole. However, it is vital to remember that left like this the sleeve will not be long enough to fit the armhole. The sleeve length as given by the pattern will almost certainly be long enough, just because you are a cuddly size that doesn't mean that your arms are particularly long, so the only extra part you need to add to the sleeve top is sufficient to fit across the extra strip you have added. Again, you will probably find that the neck shaping will suit you just as it is written, the difference between neck sizing is comparatively small and on an over-sized sweater will be loose fitting anyway.

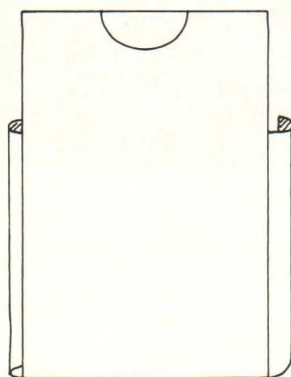
This is an obvious way to add to the all round measurement and for stocking stitch is wonderfully inconspicuous. There are many other ways of adding strips that are so decorative that they look intended. Why not divide a plain sweater into four sections on the back and front? Then you can use different colours for each part and work them separately, making each one a little wider. If you can join them with mattress stitch, this too will look as though it has all been made in one. When it comes to the neck shaping, use that given in the original pattern, dividing it into two. This way you have kept the extra parts at the side edges.

Another way of widening the garment and using up leftover yarns is to make cable strips to insert at the centre back and front. You could have a bit of difficulty here when working out the neck shaping. The easiest way to get around this is to count the width of your cable strip as the straight cast-off centre part of the front neck and only work the decreases to shape the sides. From the back neck deduct the number of stitches corresponding to the cable strip width. For example, you have worked two pieces for the front of the garment: where the original pattern told you to cast off 12 stitches at centre front neck and assuming the cable strip is the equivalent width, ignore the instructions for casting off and decrease at the neck edge as given for the following rows. If the allowance for centre back neck is 36 stitches, you will deduct 12 from 36 making 24 and simply cast off half of this, 12 stitches, at the centre edge of each section for the neck. The cable strip will make up the width of the neck to 36 stitches again when you sew it in.

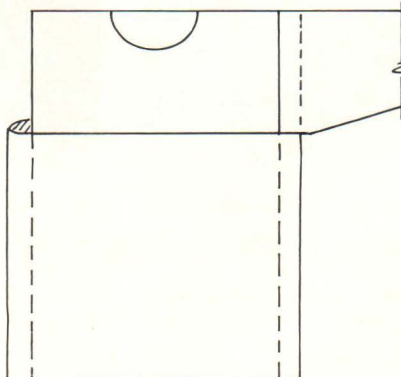
As you see, for this purpose, in order to multiply you have first to divide then you can add as much as you like.

THE LONG AND SHORT OF IT

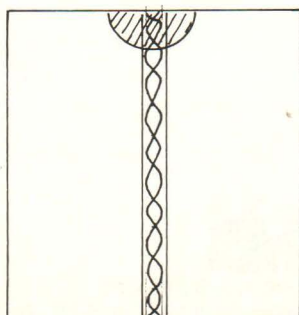
This, surprisingly, can be full of pit-



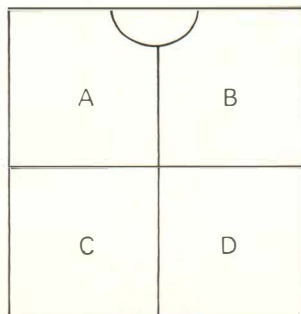
Side pieces in place on front



Extend sleeve top to fit across side extension



Centre cable strip extension



Work four colour sections separately

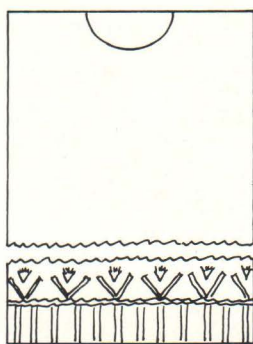
falls. If you like to have your sweaters down to your knees that's fine, provided you only want to lengthen the body section up to the armholes and this can be very effective. Where it becomes tricky is when you want to make the armhole depth longer (or shorter), especially if the garment has 'V' neckline shaping.

With 'V' neckline shaping, the designer has put in a lot of hard work making sure that the number of rows needed to make the shaping fits in with the armhole depth and also allows for a few straight rows before the shoulder cast-off. Reducing the number of rows in the armhole depth means there may not be enough left to accommodate the number of rows needed for the neck shaping. This is something to bear in mind before changing the armhole depth. Of course you can always work the decreases at the 'V' faster than instructed, say every three rows instead of every four rows, but this would give a wider shape and certainly wouldn't result in the same neck shaping as in the photograph of the design.

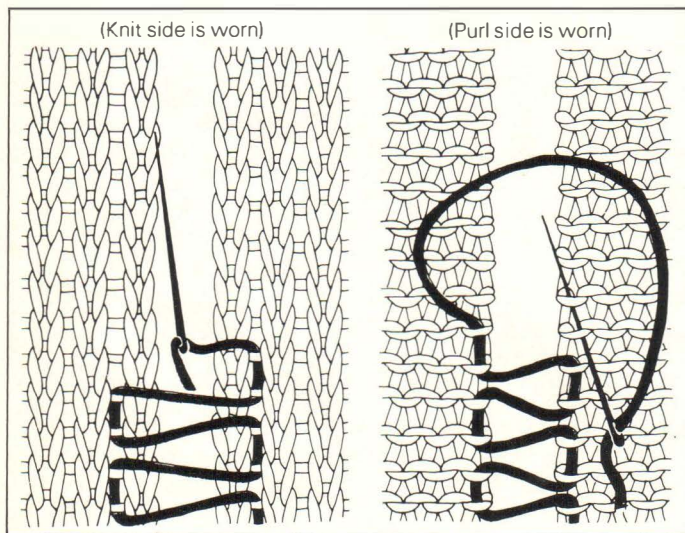
Since armhole depths generally vary by only about one centimetre, shortening them seems unnecessary. Lengthening them by a few rows is simple but do make sure that you allow for a corresponding extra number of stitches at the top of the sleeve. You can add these at the begin-

ning to make life easier but if you want to increase to add the stitches you must make sure that you have enough rows to do this in the same way as ensuring enough rows for the 'V' neckline mentioned earlier. Try to allow for at least five centimetres of straight knitting after the increases if there is a set-in armhole. On a dropped shoulder-line sweater it can be very effective to cast-off immediately after the increases as this gives a 'batwing' look.

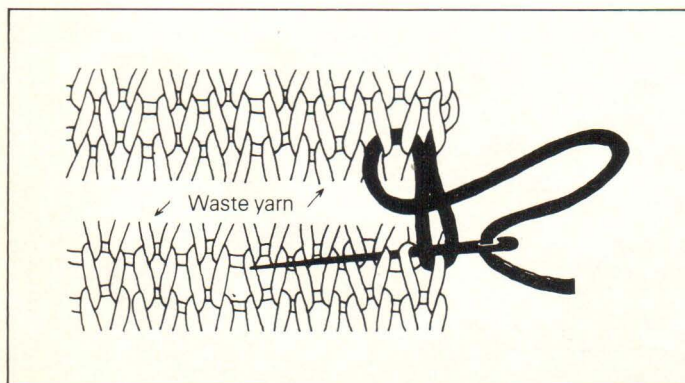
These are just a few suggestions for making garments larger. You probably have many of your own, how about sharing them with us? I'm just about to lengthen a child's sweater by inserting a horizontal strip of Fair Isle border and I think grafting will be the ideal method of joining it in this case.



Lengthening child's sweater with Fair Isle border insert grafted on



Mattress stitch



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3 MAN'S FULLY FASHIONED SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with 100 [104, 108, 112] Ns or more.

MATERIALS

King Cole McCoy Pure Wool Aran.
11 [12, 13, 13] x 100g balls in Blue and Cream Tweed (MY).
Pair of 4½ mm knitting needles.

GARMENT WEIGHT

Finished garment in second size weighs 1.045g.

The fibre content of this yarn is 100% Pure Wool. For further information about this yarn, please write to the following address:- King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is Aran, medium.

MEASUREMENTS

To fit chest 97 [102, 107, 112] cm, 38 [40, 42, 44] in.
Actual size 115 [120, 125, 129] cm, 45½ [47½, 49½, 51] in.
Length to back neck 76 [78, 80, 80.5] cm, 30 [31, 31½, 32] in.
Sleeve seam 52 cm, 20½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

17 stitches and 25 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

Using 4½ mm needles and MY, cast on 100 [104, 108, 112] sts and work 20 rows in K 1, P 1 rib. Push 100 [104, 108, 112] Ns at centre to WP. With carriage at right, transfer sts to machine Ns. Set RC at 000. Using MT, K 96 rows. Place marker at each end.

SHAPE ARMHOLES

* Transfer 4th st from each edge on to 5th N and move 3 end sts 1 N in **. K 4 rows. Rep last 4 rows from * 10 times more. Rep from * to ** once more. 76 [80, 84, 88] sts. K 1 row. RC shows 141. Cont in mock fashioning. * K 3 rows. Using two single transfer tools, cross st 4 in front of st 5 at each edge. K 1 row. Rep last 4 rows from * 1 [2, 3, 3] times more ***. K 1 row. RC shows 150 [154, 158, 158]. Place marker at each end.

SHAPE LOWER BACK SHOULDERS

Transfer 4th st from each edge on to 5th N and move 3 end sts 1 N in on next 20 [21, 22, 23] rows. 36 [38, 40, 42] sts. K 0 [1, 0, 1] row. RC shows 170 [176, 180, 182]. Using WY, K a few rows and release from machine.

FRONT

Work as for back to ***. K 3 rows. RC shows 152 [156, 160, 160]. Place marker at each end.

SHAPE NECK

Push 43 [46, 49, 52] Ns at left to HP and cont on rem sts for first side. (Work dec by transferring 3rd st on to 4th N and moving 2 end sts 1 N in.) Inc 1 st (3 sts in) at beg of next row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row. * Inc 1 st (3 sts in) at beg and dec 1 st at neck edge of next row, K 1 row.

Dec 1 st at neck edge of next row, K 1 row. Rep from * 3 times more. Inc 1 st (3 sts in) at beg of next and foll 4th row. 27 [28, 29, 30] sts. K 3 [3, 7, 7] rows. Cast off. With carriage at right, push 10 [12, 14, 16] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP

and finish to correspond with first side, reversing shapings.

SLEEVES

Using 4½ mm needles and MY, cast on 52 [54, 56, 58] sts and work 20 rows in K 1, P 1 rib. Push 52 [54, 56, 58] Ns at centre to WP.

With carriage at right, transfer sts to machine Ns. Set RC at 000. Using MT, shape sides by inc 1 st (3 sts in) at each end of every 8th row until there are 76 [78, 80, 82] sts. K 14 rows. RC shows 110. Place marker at each end.

SHAPE TOP

* Transfer 4th st from each edge on to 5th N and move 3 end sts 1 N in **. K 4 rows. Rep last 4 rows from * 10 times more. Rep from * to ** once more. 52 [54, 56, 58] sts. K 1 row. RC shows 155. Dec 1 st at each end of every row until 24 [22, 18, 18] sts rem. K 1 row. Cast off.

NECKBAND

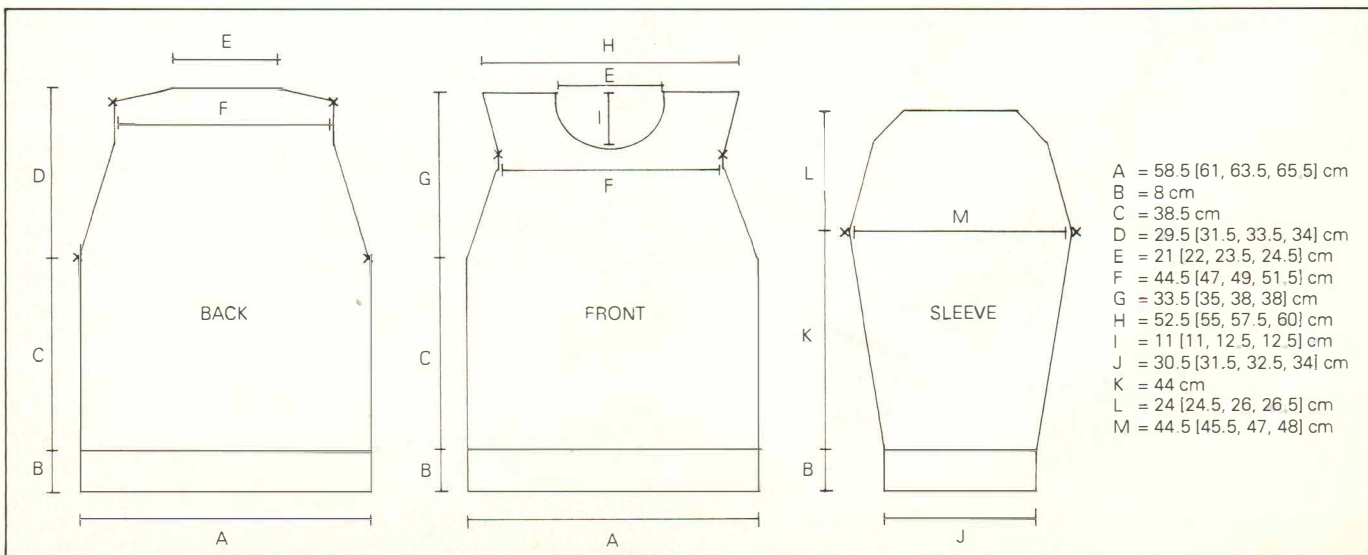
Join right back lower shoulder seam. With K side facing and using 4½ mm needles, join in MY and pick up and K 27 [28, 29, 30] sts down left side of front neck, 10 [12, 14, 16] sts across front neck, 27 [28, 29, 30] sts up right side of front neck and 36 [38, 40, 42] sts across back neck. 100 [106, 112, 118] sts. Leave sts on needle. Using 4½ mm needles and MY, cast on 100 [106, 112, 118] sts and work 6 rows in K 1, P 1 rib. P 1 row. With right side facing, graft this last row to neck edge sts.

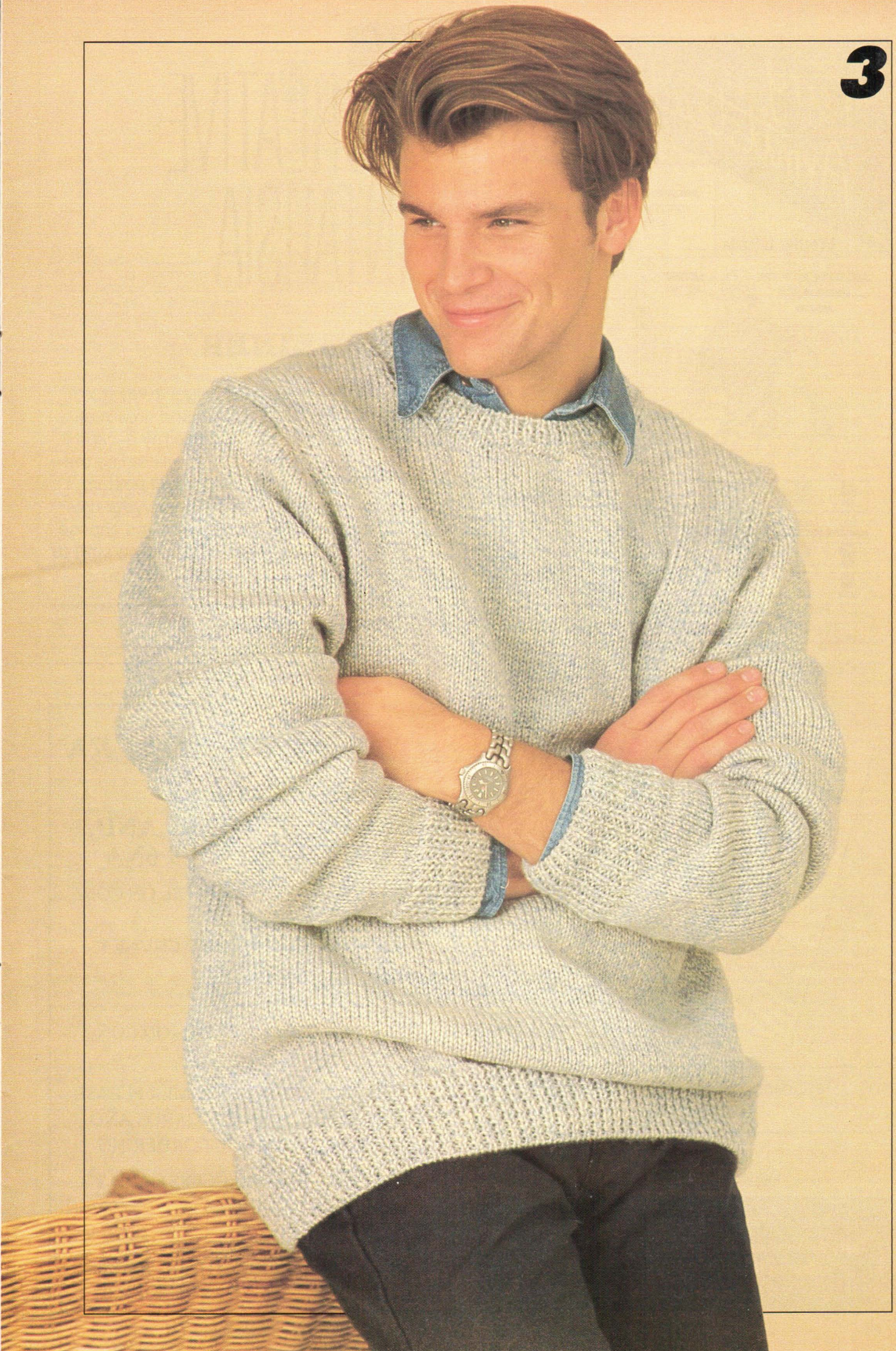
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching fully fashioned shaping and slightly gathering tops. Join side and sleeve seams.

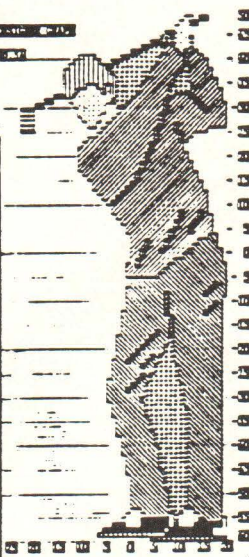
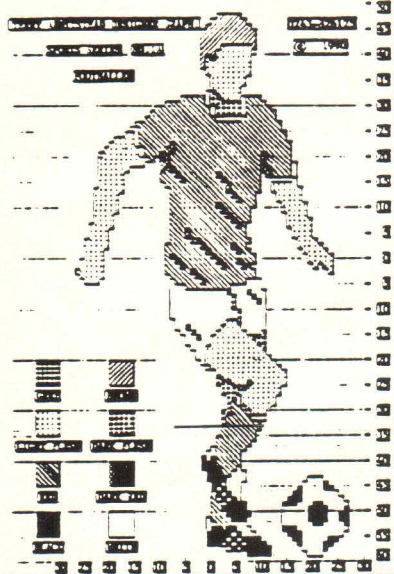




Terry Armitstead

DESIGNS

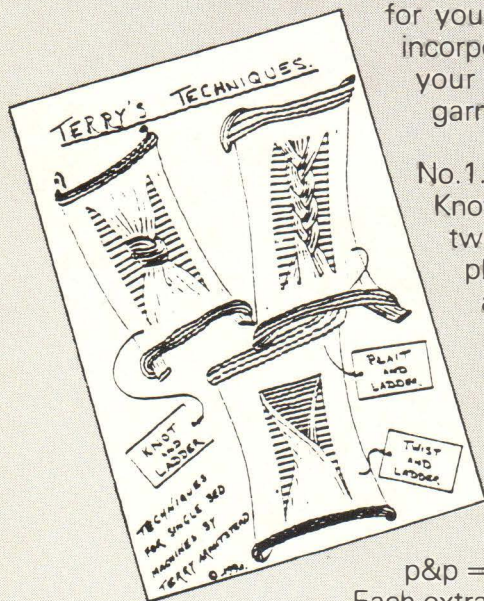
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CRUISE LINER

This month, I have decided to get away from the cold, rainy, English climate and dream of sunnier, warmer places. To make my escape I have designed a motif of a cruise-liner like the ones you see on old Art Deco travel posters. I hope that it will not only brighten up your day as you knit it, but that the garment you choose to decorate with it, will give you a flying start to your spring and summer wardrobe!

Terry Armitstead

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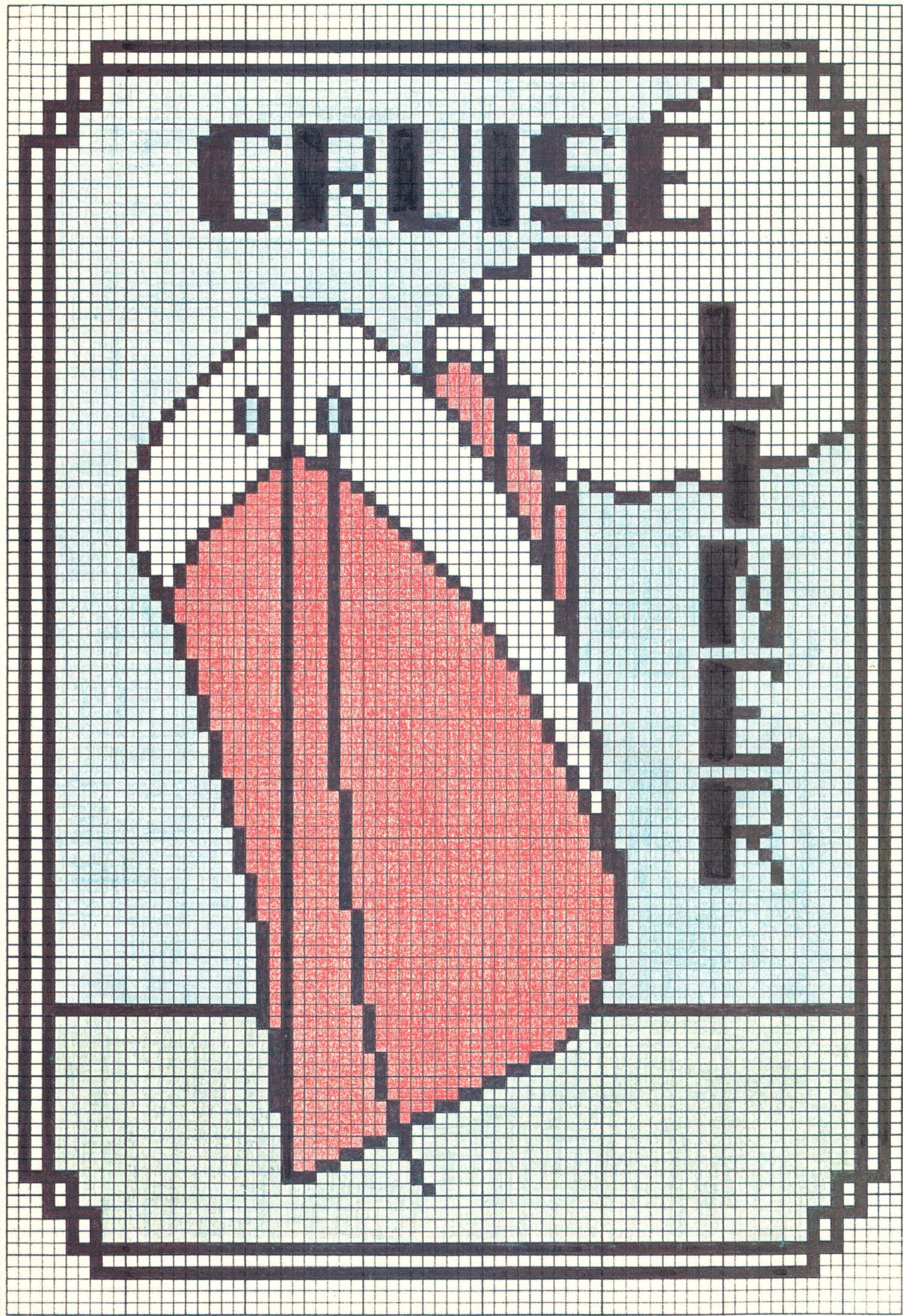
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N/S



DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.

Dear Anne,
Users of the new Brother Electronic KH965 may be interested to know that it is possible to pattern letters of the alphabet by programming 601=653. For example, 601=A, 602=B, 627=a, 628=b and so on. There is no reference to this in the instruction book so I hope this tip might save others from spending a lot of time in programming these letters into the machine.
Yours sincerely,
Mrs R. Briers
St Helens, Lancashire

Dear Anne,
Having read Shirley Cowling's article on the garter bar I would like to share the following information with others. I find the garter bar very easy to use and once you get the hang of it you'll find it much quicker than the garter carriage for garter stitch. Mine came complete with the Japanese instructions and it took me a little while to understand how to use it. Recently, I saw Glynne Jones demonstrate how to use the garter bar at our knitting club and this confirmed to me that I was on the right track. Other owners of this accessory might find the following explanation helpful.

Look at the silver pieces of the garter bar. There are three pieces – two 100 stitches wide and one 50 stitches wide. They have a little hump half way along the length. This hump has to be face up when you transfer stitches and wish to turn them over the other way.

Go to your machine, cast on 50 stitches and knit 20 or so rows. Now pull these needles out to holding position (D or E). Take the gold part of the set and place it on the needle bed so that the little cutouts fit between the needles out in holding position – this keeps the needles steady whilst you are turning the work; also, if you have any bent or slightly bent needles it will align them correctly for the garter bar. Now find the silver 50-stitch length of the bar and, with the little hump at the top, place it on the needles (latches open, of course) and then

pull the work off the machine on to the garter bar.

Turn the garter bar over, make sure the needle latches are all open and press the garter bar on to the needle bed to get the little grooves on to the needles. Pull the bar slightly towards you then tip the bottom of it towards the machine slightly and peep over the top to check that the stitches are still on the needles (if not, lift off, pull the work down on the garter bar and try again). However, you'll find that it usually works first time. Having checked the stitches, keep the bar in the same position and gently pull it off. You pull the bar away at an angle from the machine.

Just sit and try this a few times and you will surprise yourself. You will discover that you really do have a valuable accessory – never bother with grafting shoulders from waste yarn – just put the stitches on to the garter bar, where they will be ready to turn over and join to the corresponding set of stitches when required. I wish I had two of these at times.
Yours sincerely,
Beryl Axell
Whitstable, Kent

Thank you for your instructions Beryl – let's hope other garter bar users will get the hang of the technique by following your tips. You mention a demonstration by Glynne Jones who, co-incidentally, has also written to us about the garter bar...

Dear Anne,
I read with interest Shirley Cowling's "Spotlight" article on the Garter Bar (July issue). I consider this to be one of the most useful accessories available for the knitting machine and find it a useful topic for talks when visiting knitting clubs.

I thought other readers might be interested to know about the following two leaflets which I have written on the Garter Bar. Both are available from Knitmates of Crawley in Sussex, or direct from me at the address below. The first one covers instructions for reversing the work, dividing for the neck, performing multiple increases and decreases, darts

and unravelling of the work, as well as ten basic stitches. This costs £2.50 to include p&p.

The second leaflet gives instructions for lots of different kinds of stitch patterns, combining garter rows with pick up stitches, tuck stitch, slip stitch and lace. This leaflet is £3.00 to include p&p. The two leaflets together will cost £5.00 (saving 50p).

I also undertake club visits (within a 50-mile radius) and talks on a variety of subjects including double jacquard and intarsia. Anyone interested can 'phone me on 0474 873235. At Knitmates in Crawley, I hold various workshops and demonstrations. It was Wendy Clarke, the owner, who encouraged me to write the leaflets on the Garter Bar.

Yours sincerely,
Glynne Jones
49 Westfield
New Ash Green
Longfield, Kent DA3 8QW

Dear Anne,
I was delighted to read Mrs B. Hart's letter in the July issue and I am very grateful to her for the advert and all the information on the little "Minitex De Luxe" machine. I have had mine since the early 1950s when I bought it second hand for £15 and it is still in working order.

I had no tuition on the machine, only a very basic instruction book and a few type-written patterns to guide me. However, I learned how to use the machine and found that I was soon knitting garments for my husband and four children. I taught myself to knit mock ribs, fully fashioned shaping, picot edging and e-wrap.

If I wanted a Fair Isle border or another fancy stitch, I knitted this by hand and then transferred the stitches to the machine. I had a great time with my machine and learned a lot. When I read through the instruction book now I smile, as it states that a five inch ribbed band can be knitted in 55 minutes on the machine as compared with four hours by hand on knitting needles and that garments can be made in one tenth of the time.

I now have a Knitmaster 700 with ribber as well as a 321 (another "golden oldie") which I use regularly for tuck patterns and shadow pleated skirts. Without a ribber attached, I find this machine very useful and a great standby.

I would like to comment on Mrs B. Smith's advert for the ERKA twin bed machine priced at 45 guineas – you just can't compare prices of the 1950s-1960s with those of today without looking at the value of money as it was then. At the time, my husband was earning around £7 per week and the repayment on the "Minitex" was £5.16s.8d. per month, over six months, with an initial £11.7s.6d. deposit. The monthly repayment on our house was

£4.3s.4d, so the cost of buying a machine at £42.10s.0d. would have been similar to paying a year's mortgage – it makes you think, doesn't it!!

I happen to be a hoarder of yarn and when I was hunting for my "wee machine" I came upon a bag of wool and school pullovers that I knitted years ago. I had originally intended to unravel and wash the wool – perhaps I will now do so and re-knit the pullovers for my grandchildren. I wonder what happened to all the lovely Hayfield wool we could buy then?

Yours sincerely,
Mrs A. Donaldson
Belfast, Northern Ireland

Dear Anne,
You don't have to own a linker to achieve that neat chain stitch effect when making up your knitwear. I use my latch hook, working the chain stitch from right to left and have found, with a little practice, that I have become quite adept at using the yarn straight from the cone – therefore there are no knots. As an added bonus, if a mistake is made, the stitching pulls out instantly! I hope this tip will be of interest to other MKM readers.

Yours sincerely,
Pat Wilson
Scunthorpe, South Humberside

Dear Anne,
I have discovered the perfect made-to-measure needle pusher. After fitting a window with Swish Sologlide curtain track I had an odd length left over. I cut this into lengths to suit various numbers of needles – the tracking is very comfortable to hold and just perfect for the job!
Yours sincerely,
Jean Arnold
Southwold, Suffolk

Dear Anne,
Here is an easy way to control balls of wool and prevent them from rolling around the floor when using the wool winder.

Simply put your ball of wool into a plastic carrier bag, hold the yarn and the handles of the bag in one hand while winding with the other. The wool glides smoothly on to the winder and you avoid having to chase the ball of wool all round the room.

I've tried placing the ball of wool in a bowl and even a bucket, but the plastic carrier bag controls it completely.

Yours sincerely,
Miss P. Wootton
South Shore, Blackpool

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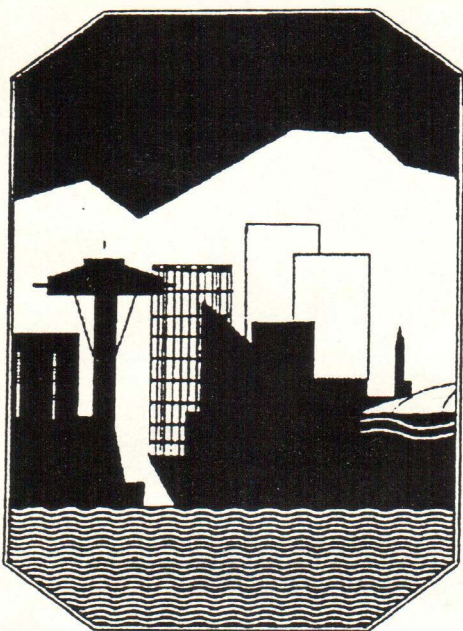
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TO & FRO

MACHINE KNITTING

THE GOOD NEWS

The new *To & Fro* combines the original *To & Fro* and *To and Fro Electronic* magazines into one bumper issue which will be on sale bi-monthly at your local newsagent, or you can opt for an annual subscription by filling in the coupon below. Hazel Ratcliffe is the new Editor and she's joined by a team that's second to none!

★ DORIS COUTTS

Whether you are a punchcard or electronic owner, beginner or advanced knitter, you'll find a wealth of encouragement and helpful information from Doris' articles. She'll share her expertise on a host of machine knitting techniques, starting with a series on the 950i. Doris will also be pleased to help with any knitting queries—just write to her at the *To & Fro* editorial office.

★ JOAN GODFREY

A long standing affair with a knitting machine has provided Joan with a fount of knowledge which she is willing to share with fellow knitters. Joan's telephone will be the 'hot-line' for anyone in trouble—but she's also happy to chat about 'knitting' and share the good experiences too!

★ GRACE HAYWARD

If you don't already own a Passap or Pfaff knitting machine, here's the expert who'll make you wish you did. Grace will soon dispel any misconceptions that these machines are more complicated to use, with her special articles, patterns and advice!

★ KATHLEEN KINDER

Kathleen has already written many articles and books on the subject and techniques of machine knitting. Her sphere of knowledge covers a wide range of machines from the early models through to the latest 'computer-aided' ones. If you're looking for advice on the latest technology which can be linked to your machine, you'll find Kathleen's informative research invaluable!

★ ANDY LEVICK

The frequent publication of new books on the subject of machine knitting and its associated crafts can sometimes cause a dilemma—which ones should we buy? To help us decide, Andy will review the latest publications and provide an unbiased resumé on the content of each new title!

★ STEVE WYER

All those legal queries relating to knitting businesses, club activities, sale of work and so on can now be directed to Steve, our resident solicitor, who will be pleased to offer advice and help on matters 'legal'!

PAT COULSTON

Relax and enjoy the pleasures of machine knitting in Pat's friendly and informal articles which cover a variety of tips and techniques. Pat shares her own knitting experiences and problems in a manner which will make you really feel at home.

MARY DOWSE

In her articles, Mary deals with the challenge of larger sizes and proves that 'Big is Beautiful'! Her design ideas for 'Big' knitwear are both innovative and inspirational with plenty of tips for making the most of the fuller figure in a fashionable and stylish manner.

AUDREY PALMER

Regular *To & Fro* readers learn more about professional knitwear when they do it 'The Palmer Way'. Audrey's articles illustrate the 'right way' to produce a beautiful piece of knitting and she'll include all the technical information required to achieve a professional finish.

SUSANNA LEWIS

With her 'Creative Fabrics', Susanna shows us just some of the exciting results which can be achieved with a bit of experimentation. Her inspiration and step by step instruction bring a whole host of unusual techniques within our grasp.

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ANGELA GORDON

Machine knitting tuition is one area in which Angela's talents excel—she caters for all levels of experience on a variety of machines and accessories. Her articles cover techniques and skills with plenty of hints and tips on how to achieve perfect results.

DIANE BENNETT

Diane's expertise on the Brother electronics has rapidly expanded with the introduction of each new model and *To & Fro* readers have already benefited from her invaluable teaching skills through articles, tuition tapes and courses. Diane will continue to pass on her knitting 'know-how' for all levels of experience, offering others the chance to build upon their skills.

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MASTERCLASS

SPRING IS IN THE AIR

Although the weather is frequently very cold at this time of year and we still need our warm woollies, it's already time to think ahead and plan all that lovely spring and summer knitting.

Mary Dowse

Colours are particularly fresh and lovely this year and if you are one of the many with a bowl of hyacinths on your windowsill, these express all the freshness and gaiety of the prevailing colour trends for light, bright tones. There are delicate and charming china blues and every shade of pink from coral to bright cyclamen – pretty lipstick pinks so perfect for the 'English Rose' complexion.

Then there are the limpid yellows and golds of daffodils and narcissi, the gentle lilacs and mauves of crocuses and the unbelievably delicious greens of all

their leaves and you have a whole new palette of colours to choose from. Very pretty, very feminine and very fashionable AND you can buy yarns in these colours quite easily too. Forsell's fine wools and cottons come in just the right colours and Brockwell's yarns have a splendid range of colours in both fine wools and cottons which are just right for Spring and Summer. Add to these colours the neutrals of black, khaki, fawns and greys and you have an enormous variety to choose from, something for everyone indeed.

New shapes are interesting too. The long, lean look is very much with us. Long skirts, long jackets, straight trousers – all wonderful for the slender and also good for the larger sizes IF it's big enough and doesn't cling.

You don't necessarily need a lot of new patterns to achieve this look. Knit your knee-length skirt ten to twelve inches longer and



LONG SKIRTS. LONG JACKETS, LONG TUNICS & CARDIGANS, PLAIN OR PLEATED NARROW SKIRTS.



make your jacket or cardigan finger-tip length or longer. It is not difficult to adapt an existing pattern and don't forget that long shadow-pleated skirts or classic ribbed pleated skirts look great on the more comfortably upholstered figure. Tunic tops, made long and loose, also do a great job of camouflage and help to achieve the right look. There are also lots of jackets fitted at the waistline and rib cage which look wonderful on the slender but which I feel are best carefully tailored in woven, rather than knitted, fabrics.

The other important look is flouncy, full and feminine. In knitting I like to use sideways-knitted shaped flounces rather than gathered frills, but both are in keeping with the look and although it takes some time to knit enough frills to make a flounced 'gypsy' skirt, it's not difficult – just rather a lot of frills!

In patterned fabrics, the animal

designs are yielding pride of place to 'tea towel' checks and plaid and checked fabrics are everywhere. These lend themselves marvelously to knitting, whether they are patterned with tiny checks or great big ones, are in subtly close colour tones or textures, or come in simple blue or pink with white. If you are using check patterns, keep to very simple shapes so that the checks are as unbroken as possible. For instance, set-in shaped sleeves can be tricky, but a simple kimono shape works beautifully. An uncomplicated check pattern in double jacquard would make a gorgeous pleated skirt (particularly easy to knit on a Passap or Pfaff machine); or, for once, forget your knitting and make something in simple checked gingham.

If you have been following the many TV programmes on 'catwalk' fashion you will have noticed how many very simple

and wearable styles become very 'jazzed up' for the catwalk and often much exaggerated.

Hair styles in particular have become more and more elaborate with great bows and loops of hair in most elaborate shapes, very reminiscent of the 1830s lady. Great fun, but if they really become fashionable I feel that we will all be resorting to the 60s wigs again or will have to take to the Japanese wooden pillow to keep them in place! I don't know whether these have been influenced by traditional Japanese hairstyles, but certainly there is a strong Japanese influence in some of the most interesting clothes.

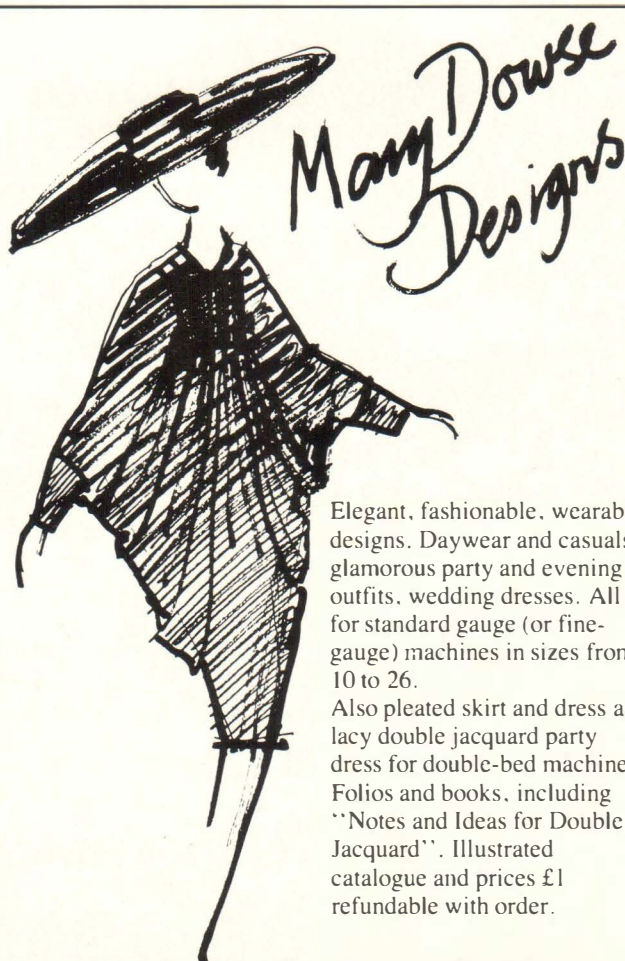
When Japanese designers draw upon the wonderful traditions of their national dress, it is quite amazing the variations they can achieve on a simple kimono. Do look out for them. Issy Miyake has made some delicious clothes using simple square shapes and simple plain fabrics. These are lovely for large sizes too and can often be folded flat for easy storage. Much influenced by the intricate folding and pleating of 'origami', they are quite exquisite, both timeless and beautiful to wear. The simple loose, straight-cut trousers from Japanese designers are already a classic.

'Flares' have also staged a comeback but remember to

watch your high heels as I've bitter memories of catching heels in hemlines when they were fashionable some years ago! You might try some knitted pleated trousers instead – or make 'Turkish' type trousers with the fullness neatly caught in at the ankles. They look good and they are no problem to wear!

Flower patterns for fabrics are with us as ever looking fresh and new at this time of year. I find myself returning to them with great pleasure and I have recently been looking at 'flower power' from other designers. I see that Iris Bishop has a great many beauties and Wendy Phillips too, has masses of flowers. I also particularly like the flower and leaf designs from Angie Gibbons. A very charming carnation pattern with some lovely variations and a beautiful little collection of 'leafy' designs for all-over patterns and subtle textures. All of these are delightful for summer knitting and I know that you will like them as much as I do.

I wish that I had time to make my own version of all of these new trends. If I have to choose I think it will be a long skirt and jacket and at least one Japanese-inspired jacket or long coat in kimono style. I leave you to use the style which you like most from the new trends and wish you very happy Spring knitting.



Mary Douse Designs, 50 St Anne's Crescent,
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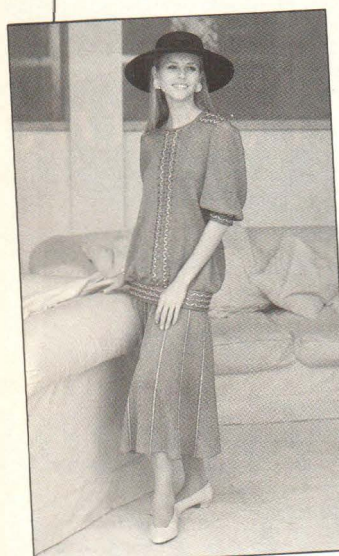
*Designer suits
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Special Occasions with Trisha Whitfield

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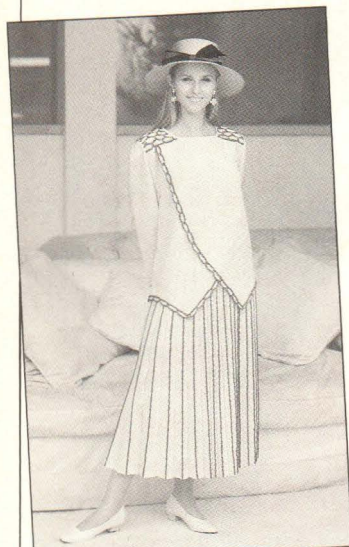
For special occasions Trisha Whitfield has designed two-piece suits with elegantly draped tops and sideways-knitted skirts in three variations.

The perfect finish of these suits is Trisha's secret which she now shares with you in "The Art of Pressing" at the centre of this supplement.



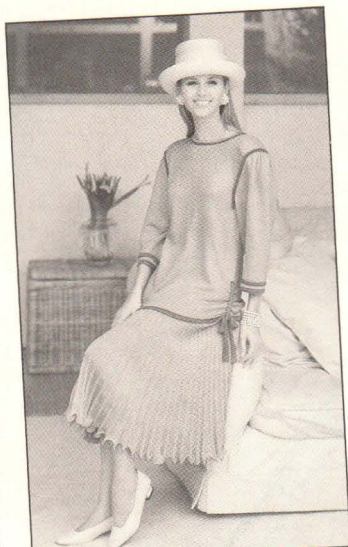
Peacock Green

This page



Pastel Pink

Page 51



Cool Turquoise

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ABBREVIATIONS USED

HP – holding position; UWP – upper working position; WP – working position; NWP – non working position; RC – row counter; R – right; L – left; RH – right hand; RHS – right hand side; LHS – left hand side; COL – carriage on left hand side; COR – carriage on right hand side; C/on – cast on; C/off – cast off; PS – purl side; KS – knit side; MT – main tension; MT+1 – 1 tension looser than main tension; MT-1 – 1 tension tighter than main tension; LT – lace tension; WY – waste yarn; MY – main yarn; CY – contrast yarn; NC – nylon cord; st(s) – stitch(es); rs – rows; ns – needles; dec – decrease; inc – increase; beg – beginning; K – knit; gm(s) – gram(s); cm(s) – centimetres; DC – double crochet; 0 – centre of needlebed. VR – Viscose Ribbon.

ACCESSORY NOTES

- 1). Nylon Wire (Monofilament) – This is a heavy duty fishing line or beading wire.
 - 2). Vilene Soft Raglan Shoulder Pads – These are ideal for knitwear even on a garment that is not 'Raglan Sleeves'. They are very soft and covered in a soft knitted fabric. Very comfortable to wear.
 - 3). Citadelle Ribbon – This is a flat knitted Viscose Ribbon made by Schewe (approx 115 metres to each 50 g cone). 2 strands of Artistic knitted together is an acceptable alternative.
- In case of difficulty in obtaining any of the above items or for any queries about these patterns or details of other patterns available, please send a large stamped addressed envelope to:- Trisha Whitfield Designs, 5 Brentwood Avenue, Cadishead, Manchester M30 5JS

PEACOCK GREEN

Long line bloused top with heart shaped neck and elbow length sleeves, Contrast, Viscose Ribbon. Picked up weaving pattern on yoke, bottom, sleeve bands and down centre front. Yoke also decorated with knitting beads.

Easy fitting 'A' line skirt with flounced hem and viscose ribbon weaving pattern.

NOTES

Suitable for all standard gauge machines with patterning facilities. No ribber is needed. Knitted in Peacock Hobby and Peacock Silky, Royal Blue (Colour No. 9531) and White (Colour No. 9513) Citadelle Ribbon.

TOP

Knitted in st st. PS is the RS.

Body and Sleeves sideways knitted, Yoke upright knitted.

SKIRT

Knitted in st st. PS is the RS.

Sideways knitted. 3 lengths given.

SIZES

TOP

To fit 81.5 [86.5, 91.5, 96.5, 101.5, 106.5] cms bust measurements. See the charts for actual measurements.

SKIRT

To fit 86.5 [91.5, 96.5, 101.5, 106.5, 111.5] cms hip measurement.

Length from under waistband is 68.5 [73.5, 78.5] cms.

Length can be adjusted by 7 sts to each 2.5 cms approx.

MATERIALS

Bramwell's Hobby – 1st, 2nd, and 3rd Sizes only 1 x 500 gm cone (MY). – 4th, 5th and 6th Sizes only 2 x 500 gm cones (MY).

Bramwell's Silky – 1 x 500 gm cone.

* Citadelle Ribbon – 1 x 50 gm cone each of White and Royal Blue (approx 115 metres each cone) (VR).

2 pkts knitting beads in Royal Blue Colour.

Length of elastic 2.5 cms wide to fit waist measurement.

* 1 pair Vilene Soft Raglan Shoulder Pads.

* See notes on accessories for further details of the above 2 items.

MAIN TENSION

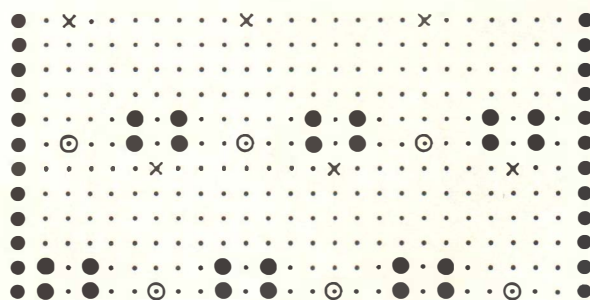
Knitted in st st using 1 strand of Hobby + 1 strand of Silky (MY). 33 sts and 50 rs to 10 cms (Knitmaster and Silver Reed T.D. 4 – Brother T.D. 3, approx), unpressed. 34 sts and 43 rs to 10 cms, pressed.

The only tension reading you need to knit this garment, using the yarn specified, is the unpressed one unless you intend to use your Radar/Knitleader.

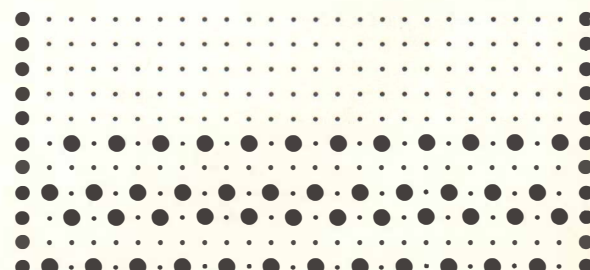
PUNCHCARD

Punch out Card 1 as shown, repeating the 12 row pattern until card is long enough to rotate continuously. The X's are only for

placement of beads and the 0's are for placement of picked up long loops. Punch the 6 rs of Card 2 as shown.



CARD NO 1



CARD NO 2

PICKED UP WEAVING PATTERN

Card 1 rotating continuously during patterning. MY knitted at MT, VR hand fed into weaving feeder.

CENTRE FRONT (36 RS)

K 2 rs weaving using Royal Blue viscose ribbon (VR).

K 4 rs st st in MY only. Pick up long loops of VR and place on to ns marked with 0 on card.

K 2 rs weaving using White VR.

K 4 rs st st in MY only. Pick up long loops of VR and place on to ns marked with 0 on card.

K 2 rs weaving using Royal Blue VR.

K 4 rs st st in MY only. Pick up loops etc.

K 2 rs weaving using Royal Blue VR.

K 4 rs st st in MY only. Pick up loops etc.

K 2 rs weaving using White VR.

K 4 rs st st in MY only. Pick up loops etc.

K 2 rs weaving using Royal Blue VR.

K 4 rs st st in MY only. Pick up loops etc.

YOKE (12 ROW REPEAT)

K 2 rs weaving using Royal Blue VR.

K 3 rs st st in MY only. Place beads on to ns marked with X.

K 1 row st st in MY only. Pick up loops etc.

K 2 rs weaving using White VR.

K 3 rs st st in MY only. Place beads on to ns marked with X.

K 1 row st st in MY only. Pick up loops etc.

BANDS (12 ROW REPEAT)

K 2 rs weaving using Royal Blue VR.

K 4 rs st st using MY only. Pick up loops etc.

K 2 rs weaving using White VR.

K 4 rs st st using MY only. Pick up loops etc.

BACK

Working from L – R, using MY, c/on by latch tool method over 42 0 80 ns. Pull all ns in WP to UWP for first few rs to ensure even knitting.

RC000

Continue to knit in MY at MT. K 2 rs.

SHAPE SIDE BODY ON RHS

Set carriage to HP. Pull all ns to HP except for 6 ns on bottom edge (RHS), K 2 rs (wrapping yarn round end needle in HP after first row).

Push 6 ns back into UWP, K 2 rs : repeat to RC 40. 8 ns left in HP. Cancel HP. Continue on all ns.

K to RC 63. COL.

SHAPE ARMHOLE ON LHS

C/on 44 [44, 47, 47, 51, 52] sts on LHS by 'e' wrap. 86 [86, 89, 89, 93, 93] ns now in WP on L of 0.

K to RC 213 [225, 237, 245, 257, 269].

SHAPE ARMHOLE ON LHS

C/off 44 [44, 47, 47, 51, 51] sts on LHS. 42 ns now in WP on L of 0.

K to RC 236 [248, 260, 268, 280, 292].

SHAPE SIDE BODY ON LHS

Carriage set to HP. Pull 8 ns out HP on LHS, K 2 rs (wrapping yarn round end needle in HP after first row).

Pull 6 ns out to HP, K 2 rs : repeat to RC 274 [286, 298, 306, 318, 330]. 6 ns left in WP on RHS.

Cancel HP. K 2 rs. RC 276 [288, 300, 308, 320, 332].

Cast off by hand behind the gate-pegs.

FRONT

Note – The bottom edge shaping as described below is done at the same time as the side body shapings and the shapings for armholes and neck. Please read all instructions thoroughly before knitting to familiarise yourself with them.

FRONT BOTTOM SHAPING ON RHS

Start at RC 10.

Inc 1 st, K 9 [10, 10, 11, 11, 12] rs : repeat until 93 ns are in WP on R of 0.

K without any further increases to RC 158 [158, 170, 166, 178, 178].

Dec 1 st, K 9 [10, 10, 11, 11, 12] rs until 80 ns are left in WP on R of 0.

CENTRE FRONT PANEL

Start knitting centre front pattern on RC 120 [126, 132, 136, 142, 148].

C/on as for back.

RC000

K 2 rs. RC 2.

Start side body shaping as for

back.

RC 10. Start shaping bottom edge.

RC 40. Cancel HP from side body shaping.

RC 63. Shape armhole.

RC 103 [109, 115, 119, 125, 131]. Shape front neck on LHS starting centre front panel on correct Row No. as indicated above in notes.

Dec 1 st, K 3 rs : repeat once. RC 109 [115, 121, 125, 131, 137].

Dec 1 st, K 2 rs : repeat 13 times. RC 137 [143, 149, 153, 159, 165].

Dec 1 st, K 1 row. Place marker at each end for centre front. K 1 row.

RC 139 [145, 151, 155, 161, 167]. Inc 1 st, K 2 rs : repeat 13 times.

RC 167 [173, 179, 183, 198, 195] starting bottom edge shaping on

RC 158 [158, 170, 166, 178, 178] as indicated above in notes.

Inc 1 st, K 3 rs : repeat once. RC 173 [179, 185, 189, 195, 201].

Inc 1 st. 86 [86, 89, 89, 93, 93] ns now in WP on L of 0.

Continue as for back shaping bottom edge only to RC 213 [225, 237, 245, 257, 259].

SHAPE ARMHOLE ON LHS

C/of 44 [44, 47, 47, 51, 51] sts on LHS. 42 ns now in WP on L of 0.

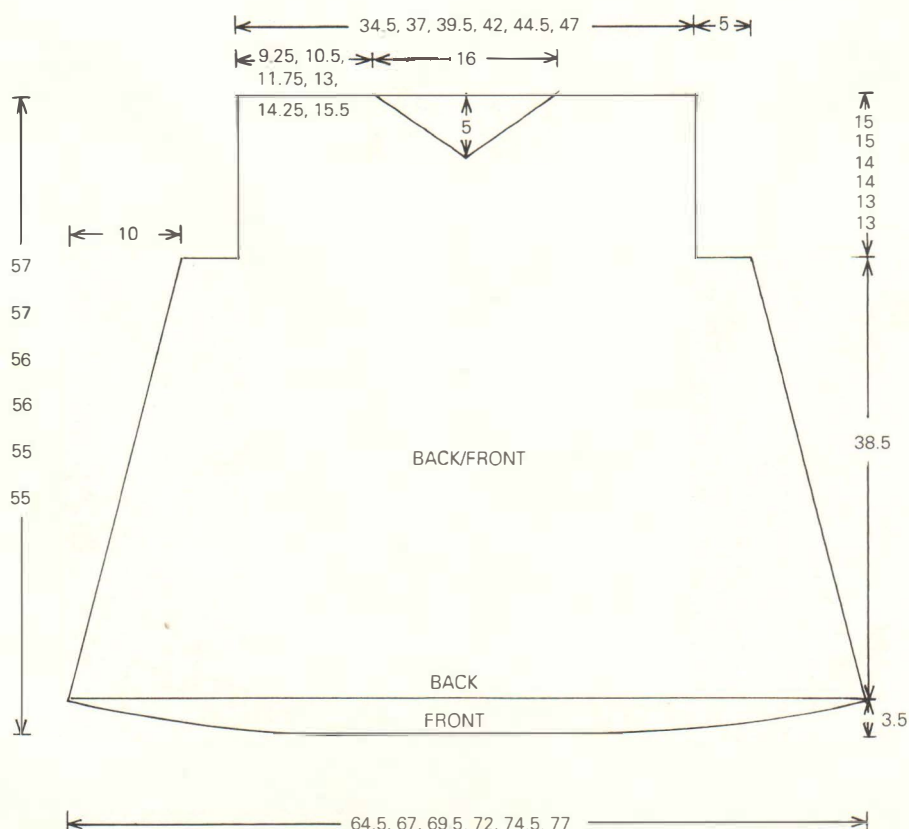
Continue as for back to RC 236 [248, 260, 268, 280, 292]. COL.

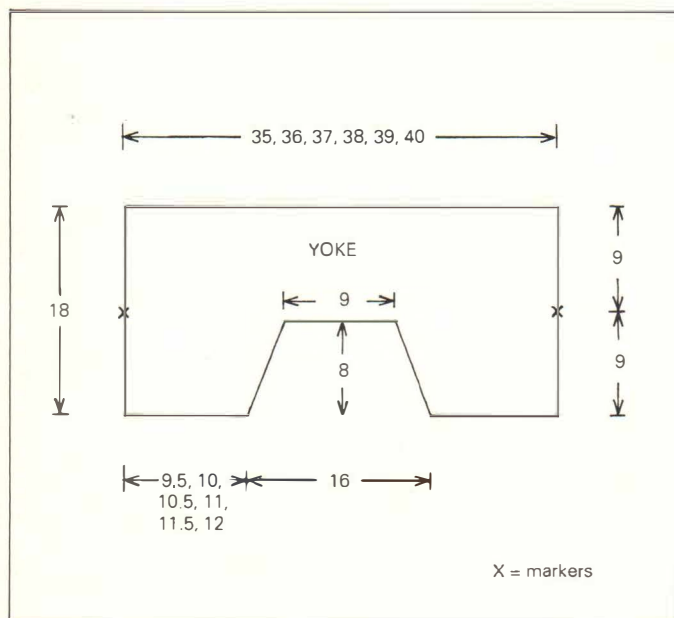
Shape side on LHS as for back to RC 276 [288, 300, 308, 320, 332].

C/off by hand behind the gate-pegs.

YOKE

C/on in WY over 60 0 60 [61 0 61,





63 0 63, 64 0 64, 66 0 66, 68 0 68] ns and K several rs, finishing with COL. K 1 row NC. COR. Pull all ns in WP to HP. Working from L – R, using MY c/on by latch tool method.

RC000

Using MY, K 2 rs st st at MT. Continue in Yoke Weaving Pattern to RC 38. COR.

Mark each end for shoulder. Make a note of pattern row no. Carriage set to HP. Pull all ns on LHS and 16 on RHS to HP.

Hook some waste knitting over ns in HP to prevent rubbing. Continue on ns left in WP on R of 0.

* K 3 rs. RC 41.

Dec 1 st on neck edge (LHS), K 3 rs : repeat 10 times. RC 74.

Dec 1 st. K to RC 76. 32 [33, 35, 36, 38, 40] ns left in WP on LHS.

C/off **.

COR. Push centre 16 0 16 ns back to WP. Working from R – L, c/off these sts.

Return remaining ns on LHS back to WP. Return punchcard to row no. noted down. Reset RC to read 38.

Continue as for first half from * to ** shaping neck on RHS.

SLEEVES

Note – The sleeve is shaped at each end on the underarm seam by HP. The sleeve head is shaped at the same time that the bottom edge is shaped, by increasing and decreasing. Please read through all the instructions first to familiarise yourself with them.

Working from L – R, using MY c/on by latch tool method over 1–38 ns on R of 0.

RC000

Pull ns to UWP for first few rs to ensure even knitting.

In MY at MT, K 2 rs. COR.

SHAPE UNDERARM

Carriage set to HP. Pull all ns on LHS to HP except for 7 nearest carriage. K 2 rs (wrapping yarn round end needle in HP after first row).

Push 7 ns back to UWP, K 2 rs : repeat 2 times. RC 10.

10 ns left in HP. Cancel HP.

Start shaping bottom edge on RHS by increasing

Inc 1 st, K 10 rs : repeat until 48 ns are in WP on R of 0, at the same time on RC 31.

SHAPE SLEEVE HEAD ON LHS

by increasing

C/on 2 sts, K 2 rs : repeat 0 [0, 0, 0, 3, 3] times. RC 33 [33, 33, 33, 39, 39]. 2 [2, 2, 2, 8, 8] ns in WP on L of 0.

C/on 3 sts, K 2 rs : repeat 0 [0, 1, 1, 0, 0] times. RC 35 [35, 37, 37, 41, 41]. 5 [5, 8, 8, 11, 11] ns in WP on L of 0.

C/on 6 sts, K 2 rs : repeat once. RC 39 [39, 41, 41, 45, 45]. 17 [17, 20, 20, 23, 23] ns in WP on L of 0.

C/on 5 sts, K 2 rs : repeat 3 times. RC 47 [47, 49, 49, 53, 53].

37 [37, 40, 40, 43, 43] ns in WP on L of 0.

C/on 4 sts, K 2 rs : repeat 4 times. RC 57 [57, 59, 59, 63, 63].

57 [57, 60, 60, 63, 63] ns in WP on L of 0.

C/on 2 sts, K 2 rs. RC 59 [59, 61, 61, 65, 65]. Inc 1 st. 60 [60, 63, 63, 66, 66] ns in WP on L of 0.

K to RC 108 [108, 110, 110, 114, 114]. Place marker at each end for centre.

K to RC 116 [116, 120, 120, 128, 128].

SHAPE BOTTOM EDGE ON

RHS by decreasing

Dec 1 st, K 10 rs : repeat until 38 ns are left in WP on R of 0.

At the same time on RC 157 [157, 159, 159, 163, 163]

SHAPE SLEEVE HEAD ON LHS

by decreasing

Dec 1 st, K 2 rs. RC 159 [159, 161, 161, 165, 165].

C/off 2 sts, K 2 rs : RC 161 [161, 163, 163, 167, 167]. 57 [57, 60, 60, 63, 63] ns in WP on L of 0.

C/off 4 sts, K 2 rs : repeat 4 times. RC 171 [171, 173, 173, 177, 177]. 37 [37, 40, 40, 43, 43] ns in WP on L of 0.

C/off 5 sts, K 2 rs : repeat 3 times. RC 179 [179, 181, 181, 185, 185]. 17 [17, 20, 20, 23, 23] ns now in WP on L of 0.

C/off 6 sts, K 2 rs : repeat once. RC 183 [183, 185, 185, 189, 189].

5 [5, 8, 8, 11, 11] ns now in WP on L of 0.

C/off 3 sts, K 2 rs : repeat 0 [0, 1, 1, 0, 0] times. RC 185 [185, 189, 189, 191, 191]. 2 [2, 2, 2, 8, 8] ns now in WP on L of 0.

C/off 2 sts, K 2 rs : repeat 0 [0, 0, 0, 3, 3] times. RC 187 [187, 191, 191, 199, 199]. 0 ns in WP on L of 0.

K to RC 206 [206, 210, 210, 218, 218] shaping bottom edge only until 38 ns are left in WP on R of 0. Carriage set to HP. Pull 10 ns on LHS to HP, K 2 rs.

Pull 7 ns to HP on LHS, K 2 rs : repeat 2 times.

RC 214 [214, 218, 218, 226, 226].

Cancel HP, K 2 rs. RC 216 [216, 220, 220, 228, 228]. C/off by hand behind the gatepegs.

TO PRESS

Pin out all pieces using measurements given in chart.

Steam press thoroughly.

NECKBANDS

BACK AND SIDE

C/on in WY over 44 0 44 ns and K several rs, finishing with COL. K 1 row NC. COR. Join in MY and at MT-1, K 5 rs. K 1 row at MT+1.

K 5 rs at MT-1. Pick up the loops from the first row knitted in MY to form a hem. K 1 row at MT-1.

With RS facing machine, pick up yoke neck edge on to ns in WP. K 1 row at MT. C/off.

FRONT (KNIT 2)

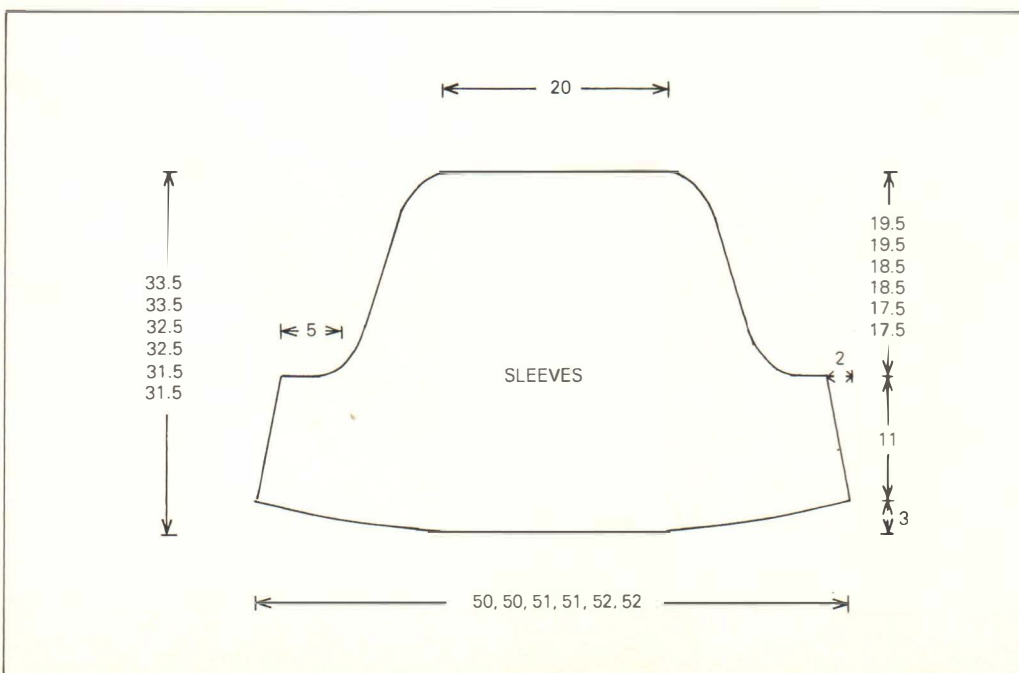
K as for back and side band over 28 sts. Pick up one front side edge. Repeat picking up the second front side edge.

TO JOIN YOKE TO BODY

BACK

With RS facing you, pick up back body on to 42 0 42 [43 0 43, 45 0 45, 46 0 46, 48 0 48, 50 0 50] ns.

With RS facing machine, pick up back yoke on to same ns, omitting neckbands. K 1 row at MT. C/off.





FRONT

Pick up left front edge and left yoke (omitting bands) on to 27 [28, 30, 31, 33, 35] ns and join as for back yoke.

Repeat with right front edge and right yoke.

TO JOIN SLEEVES TO BODY

With RS facing you, pick up main edge of armhole on to 65 0 65 [65 0 65, 67 0 67, 67 0 67, 70 0 70, 70 0 70] ns. Pick up straight edges of underarm on to 15 ns at each end. 80 0 80 [80 0 80, 82 0 82, 82 0 82, 85 0 85, 85 0 85] ns now in WP.

With RS facing machine, pick up sleeve head on to same ns :-
Straight edge on top of sleeves gathered on to 10 0 10 ns.

RHS of shaped edge on to 11-65 [11-65, 11-67, 11-67, 11-70, 11-70] ns R of 0.

Straight edge of underarm on to remaining 15 ns on R of 0.

Carriage set to HP. Pull all ns on L of 0 to HP. K 1 row MY at MT over ns left in WP on RHS.

Break off yarn leaving enough to K the LHS of the armhole.

Using MY c/off all sts on RHS except for 10 nearest 0.

Return carriage to RHS without knitting. Pick up remaining sleeve head on RHS.

Push all ns on LHS into UWP. Pull 10 ns on RHS into HP. Using first

length of MY, K 1 row at MT over ns in UWP on LHS.

Using second length of MY, c/off all sts.

SLEEVE BANDS

C/on in WY over 34 - 34 [34 0 34, 36 0 36, 36 0 36, 38 0 38, 38 0 38] ns and K several rs, finishing with COL. K 1 row NC. COR.

RC000

At MT, K to RC 28 in st st. K 1 row at MT - 3. At MT, K 1 row st st. RC 30. Continue in Band Weaving pattern at MT to RC 54. K 4 rs st st at MT. K 1 row NC and strip off on WY.

Turn knitting round and with KS facing you, pick up loops from first row knitted in MY. Pick up last row knitted in MY to form a hem. In MY at MT, K 1 row. With RS facing machine, pick up bottom edge of sleeve on to ns in WP, gathering in the excess evenly.

At MT, K 1 row. C/off. Repeat with the second sleeve.

BOTTOM BANDS

C/on as for sleeve bands over 54 0 54 [58 0 58, 60 0 60, 64 0 64, 66 0 66, 70 0 70] ns.

RC000

At MT, K to RC 40 in st st. K 1 row at MT - 3. At MT K 1 row st st. RC 42. Continue in weaving pattern as for sleeve bands to RC 78. K 4 rs st st at MT. RC 82.

Strip off on WY, turn round and pick up again as for sleeve bands.

K 1 row MT. With RS of back body facing machine, pick up on to ns in WP. K 1 row at MT and c/off.

Repeat with front body.

TO MAKE UP

Stitch up all seams and join edges of bottom band and sleeve bands. Stitch up edges of neckbands, overlapping each side band to form neck shape. Stitch shoulder pads into place.

SKIRT

Knitted in MY at MT.

C/on in WY over 76 0 75 [76 0 85, 76 0 95] ns and K several rs finishing with COR. K 1 row NC.

Place punchcard 2 into machine and lock on R1 ready for patterning.

Join in MY.

* K 5 [3, 5, 3, 5, 3] rs.

Reverse shape by HP over:

5 ns : 11 times. 20 ns : 3 times.

10 ns : 3 times. 6 ns. (short length).

5 ns : 11 times. 20 ns : 3 times.

10 ns : 4 times. 6 ns (middle length).

5 ns : 11 times. 20 ns : 4 times.

10 ns : 3 times. 6 ns. (long length).

K 1 [3, 3, 5, 5, 7] rs.

Release lock on punchcard and continue in 6 row weaving pattern at MT. K 1 row weaving using Royal Blue VR. K 1 row st st. K 2 rs weaving using White VR. K 1 row st st. K 1 row weaving using Royal Blue VR. Return punchcard to R1

and lock on.

Shape by HP over

6 ns. 10 ns : 3 times. 20 ns : 3 times. 5 ns : 11 times. (short length).

6 ns. 10 ns : 4 times. 20 ns : 3 times. 5 ns : 11 times. (middle length).

6 ns. 10 ns : 3 times. 20 ns : 4 times. 5 ns : 11 times. (long length).

K 3 rs. **

Repeat from * to ** 19 times. 20 panels in all have been knitted.

K 1 row NC and strip off on WY.

Either join skirt on machine or graft by hand.

WAISTBAND

C/on in WY over 56 0 56 [60 0 60, 64 0 64, 68 0 68, 72 0 72, 76 0 76] ns and K several rs, finishing with COL. K 1 row NC. Join in MY.

K 14 rs at MT. K 1 row at MT + 2.

K 14 rs at MT.

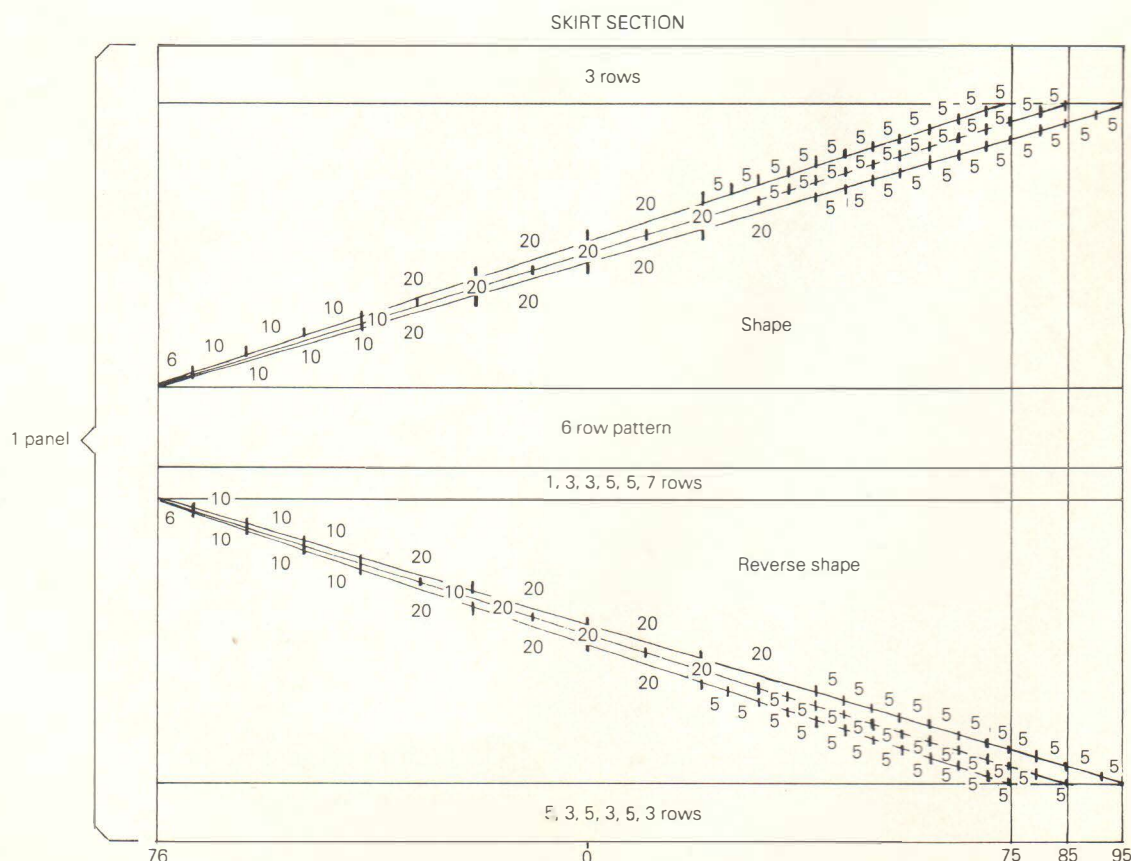
Pick up the loops from the first row knitted in MY to form a hem.

K 1 row at MT. With RS of skirt facing machine pick up half waist edge on to ns in WP. At MT, K 1 row. Cast off.

Repeat with second half of skirt. Thread elastic through and join edges.

TO PRESS SKIRT

Place skirt on to ironing board, stretch to length and steam press thoroughly.



The Art of Pressing

We are indebted to Trisha Whitfield, whose skill in pressing is well known in knitting circles, for allowing us to reproduce for *Machine Knitting Monthly* readers, the information she has previously published in conjunction with her 'Mix and Match Classics' leaflets.

Trisha Whitfield

The information given is very comprehensive and the knowledge gained will be useful for any garment or yarn that needs pressing.

Those of you new to knitting and the pressing of knitwear will find here, in detail, all the information you need to press your outfits successfully and with confidence. Those of you who have already had some experience of pressing knitting should find some useful tips and maybe short cuts, to help improve your finished results.

We all use an iron repeatedly in our daily lives, but mention pressing knitting and most people express fear and horror at the thought. There are no dark, hidden secrets. With a few exceptions, knitting can be treated like your weekly wash, put the iron directly on to the surface and iron it. It is no use just placing the iron on the fabric and quickly removing it in case you have spoiled it. You don't do this when ironing a tablecloth for example.

The thing that frightens most people new to pressing is the way the knitting moves as soon as the iron is placed on to it. This is normal. The fibres are relaxing with the heat and steam. You can't ruin your knitting. The only damage you can do is to have the iron too hot and burn a hole in it. I have several samples of knitting that I take to knitting clubs to be pressed. These same samples have been pressed repeatedly and still look good, so remember, if you don't get it right the first time re-press it until you do. I hope when you have read and followed the instructions given here you will have gained enough confidence to tackle anything.

MATERIALS NEEDED

IRONING BOARD

A good sturdy one, preferably covered with an extra sheet of heat resistant foam and an ironing board cover. I have found an excellent one at one of the major supermarket chains. It is foam-backed with a checked cotton cover. I don't recommend the covers that have a metallized surface, they are too shiny to hold the knitting properly.

STEAM IRON

One which gives plenty of steam and, if the budget runs to it, a Teflon sole plate.

PRESSING BOARDS

These are easy to make. You need two pieces of half-inch-thick 'Insulation Board' (available from your local DIY shop). This is lightweight and soft enough to push pins into. The ideal dimensions are 30 x 54 inches for the main board and 30 x 6 inches for a smaller, narrower one. The large one is big enough to take all your knitting and the small narrow one is ideal for pressing seams and so on. Cover these with some heat resistant half-inch foam and then a checked cotton material (a fabric with lines, squares or checks will make marking out a lot easier). I found both these items at my local market.

PINS

Glass headed, long pins made by 'Newey'. They are approximately 2 inches long. They are easier to handle than the short ones and less likely to break when you are stretching your knitting.

TAPE MEASURE

Buy one with centimetres on

one edge and inches on the other. It is much easier and quicker to check the conversion from centimetres to inches with this type.

BINDER WIRE

Obtainable from your local machine knitting shop.

GENERAL NOTES

YARNS

The garments referred to in this leaflet have been knitted in Artistic or a four ply silky crêpe (this is obtainable under different names from various firms, for instance Bonnie's Sable, Scotia's Panda and Flamingo's Silky Crêpe to name a few), but the same points will apply to most man made fibres or acrylics, with one important exception - High Bulk Acrylics. The process used in manufacturing these yarns makes them unsuitable for the type of pressing described in this leaflet.

Some yarns, after pressing, will look better than others. Whether you press your knitting or not depends on the type of garment you are making. A casual sweater is best left unpressed but a dressy top will have a more sophisticated, finished look to it if pressed. Skirts knitted in man made fibres need pressing to set the fabric and prevent dropping and seating during washing and wearing; pressing these items also gives more drape and flow to them, making them look better. Careful thought must be given when designing your own outfits. Knitting that is pressed always looks a shade lighter than knitting that isn't pressed. If you want to make a suit that has a pressed skirt and an unpressed top, it is advisable to knit these in contrasting colours to avoid this impression.

YARNS SUITABLE FOR PRESSING

ACRYLICS

Anything that contains a good percentage of acrylic (except

the High Bulk Acrylic already mentioned) or a man made fibre can be successfully pressed and, more importantly, will keep its shape during washing and wearing. These fibres lend themselves to being stretched and shaped, as is the practice with sideways knitted skirts. They also take permanent pleating well.

All yarns react differently when pressed. If you are unsure of how a yarn will press, knit a sample and steam press it to find out. Some yarns will end up very soft with plenty of drape, others like Artistic and Sable, will keep some of their body and be firmer to handle. These two yarns also need a little bit more pressing than other acrylics.

NATURAL FIBRES

Yarns that are made of natural fibres, such as, cotton, wool or linen and so on are not suitable for stretching, shaping and steam pressing. If you attempt to stretch and press knitting made of these fibres you will find it tries to return to its natural shape when washed. If they do need pressing to finish them off, they are best either dry ironed or steam pressed using a damp cloth. Cotton can be gently steam pressed.

TENSION SQUARES AND IRONS

The point you must always remember, especially if you are designing your own knitwear is - treat your tension square exactly as you intend to treat your garment. For example if you intend to press your knitting, you must press your tension square by the same method before you take your final measurements. In the 'Mix and Match' leaflets you will notice that I have only given you the measurements for an unpressed tension. So long as you knit the design in one of the yarns stated the finished item will press successfully to the measurements given in the charts. Tension squares are useful things to experiment with.

I suggest, to give you confidence and practice in the different methods of pressing, you knit a 100 row and 100 stitch sample of Sable or Artistic and practice pressing that.

All iron settings vary slightly, even on two identical irons, so the first thing you must find out is the correct temperature to set your iron to. It needs to be set so that it is hot enough to give you a good amount of steam, but not so hot as to burn or melt your knitting. Fill your iron with water and set it to steam. Starting on a low setting, place the iron on a corner of your knitted sample and leave it there for a few seconds, then raise the temperature slightly and repeat on the same corner. Keep doing this until you feel the iron sticking slightly to the knitting (you may have to clean your iron after this if it sticks too much), turn the temperature down just a fraction and make a note of this setting. This is the setting you need to use to press all your knitting and it will be suitable for most brands of yarn.

Now practice the following methods:

STEAMING

On another part of the sample, place the iron so that it is just above the surface of the knitting (not touching) and hold it there a few seconds to allow the steam to penetrate and relax the yarn. You should see the knitting moving. Touch this area, it should now feel a lot softer than the rest of the knitting. This method of pressing is referred to as steaming.

STEAM PRESSING

Pick another unpressed area, place the full weight of the iron on to the knitting and using plenty of steam, steam press this area thoroughly. Look at the difference between this area, the unpressed section and the area that has been steamed. If properly 'steam pressed' it should look flatter than the 'steamed' area, be a lot smoother, shiny and soft to the touch. If it isn't it hasn't been pressed enough, go over it again until it is.

LEAVING TO DRY

When knitting has been pressed it needs to be left a

certain length of time before it can be safely moved. If you try to move it while it is still hot and damp there is a danger of altering the shape. A lot of instructions tell you to leave it until it is dry. However I have found this unnecessary and a waste of precious time, the fabric only needs to cool down. This makes sense if you think about it. If wet knitting stretched and went out of shape it wouldn't be washable, we would all be running to the dry cleaners to have our knitting dry cleaned. It is the combination of heat and water that enables us to shape and press our knitting successfully. Therefore once the heat has gone out of the fabric and it has cooled down it is safe to move it and go on to the next section to be pressed.

GET TO KNOW YOUR KNITTING

Try this for yourself:-

Steam press the whole of the tension square thoroughly. While it is still hot pick it up and push your fingers into the knitting and hold them there until it has cooled down. When you remove them you will find you have bumps where your fingers have been prodding. These will be permanent until pressed out again. Steam press the knitting flat again, leave it to cool and you will find the bumps have gone. Now practice stretching and manipulating the knitting. Steam press again and, at the same time, pull the knitting sideways as hard as you can. Leave it to cool. You now have a lot fewer rows to the inch or centimetre than before and the knitting seems permanently stretched sideways. Repeat the process, pulling the knitting lengthways. You will now have a lot fewer stitches to the inch or centimetre than before and again the knitting appears permanently stretched, only the heat and steam from the iron will change it. Lastly reshape it to its original dimensions by pulling sideways and lengthways.

You have just learnt how to manipulate your knitting and press it permanently into any shape you require. This knowledge can be used to advance

to help correct one of the common troubles encountered in pressing. Sometimes when you begin to press certain yarns (because the surface of the iron isn't very big and you can only press a small area at a time), the part of the knitting first pressed stretches excessively and can look thin and patchy, almost see-through. This is particularly noticeable on Artistic and Sable when they have been knitted double. To correct this, steam press the area surrounding it and, while it is still hot, use your fingers to move the knitting around to even these areas out. This method can also be used to ensure that all lines of stitches and rows run straight.

Steam press and leave to cool.

PRESSING BOARD OR IRONING BOARD?

Knitting can be divided into two types.

1. Items that can be pressed on an ironing board.
2. Items that need pressing flat on a pressing board.

The first section covers sideways knitted skirts and small items, such as collars, cuffs, bands and so on.

Section two includes the bulk of your knitting, sweaters, tops, jackets, straight or multi-panelled skirts and dresses, anything that needs a large flat surface.

Seams can be finished off on the pressing board with the use of the narrow board; this avoids the danger of the rest of the knitting stretching.

HINTS AND TIPS

1. For garments with front bands, neckbands, bottom bands or ribs already attached:-

When pinning out, place the pins on the inside edge of the band/rib where it joins the main knitting. Steam press the main section of the knitting as close to the pins as possible. Remove the pins, then repress up to the beginning of the bands/rib to remove the pin marks and straighten the edges. Do not press the ribs/bands unless the pattern tells you to.

2. To get a good edge on armholes or side seams:-

After steam pressing the knitting, remove all pins and then press the edges flat, removing pin marks. This is particularly useful on sleeve heads and armholes where the seams cannot safely be pressed flat after sewing up.

3. If any of the knitting shrinks, looks crumpled or curls up after removing the pins, it hasn't been pressed enough. Repin it and press again.

4. Sometimes knitting needs the iron pressed hard on to the surface in a dabbing motion rather than an ironing one. In these cases you may find that the iron leaves iron marks or lines on the fabric. To remove these give a final steaming (holding the iron above the surface).

5. Some items have darts knitted in. These cannot be shaped successfully when pressing. They are best ignored and the garment pinned out and pressed as normal. You will find that because the garment hasn't been stretched as much in this area, it will 'give' sufficiently when being worn.

6. Hems that need turning up and stitching down after pressing:-

Press the whole garment in the usual way. Fold the hem over to the inside and catch into place. On the inside, gently steam press the fold line only, to flatten the edge.

7. Before unpinning any piece of knitting check that all lines, stitches, rows and so on are running straight. If they aren't, they can be adjusted. Use the knowledge gained from pressing the tension square to stretch and manipulate the knitting to the shape you require.

8. If you end up with a sideways knitted skirt that has a dip at the hem, this section can be pinned out again and stretched sideways whilst steam pressing to remove the dip.

PRESSING INSTRUCTIONS

SIDEWAYS KNITTED SKIRTS

It is easier to press these if the skirt has been finished off first. Join the back seam on the machine or graft by hand.

1. If the waistband is knitted separately, attach this, thread

the elastic through, close all ends and sew in all loose ends. This type of waistband is usually left unpressed unless the pattern tells you to.

2. If the waistband is part of the skirt, steam press the top 10 – 12 centimetres to relax the knitting, flattening the outside edge and stretching the fabric lengthwise while doing so. Fold the top over, enclosing the elastic and machine stitch into place using a straight stitch. This waistband has already been pressed and usually doesn't need any more attention.

3. If the skirt is part of a dress, attach the skirt to the dress and machine stitch the elastic into the waist seam using a stretch stitch or zig zag stitch.

Either of the above methods gives you a good firm edge to pin and measure to at the top of your skirt.

FIRST PRESSING

This is a quick pressing to stretch and relax the fibres to the length required. With the purl side facing you (even if this is the wrong side), thread the binder wire through the hem, picking up the edge evenly every centimetre and about one stitch in from the edge. This will need to be done in sections as the binder wire is not long enough to go round a whole skirt. Place the skirt over the pressing board with purl side uppermost, the hem edge nearest the iron rest and the waist edge at the narrow end. Place three or four pins into waist edge, along the seam/joining line. Take your tape measure and, measuring from under the waistband along the length of the ironing board, measure the length you wish to press the skirt to. Place a pin into the ironing board at this point. Stretch the knitting down and, using the binder wire as a firm anchor, place the pin into the edge of the knitting. Working outwards from this point, across the width of the ironing board, place a row of pins in a straight line into the knitting. There is no need to be too meticulous with the hem at this stage. Steam press, starting from the hem edge, working upwards towards the waist and making sure you thoroughly press all the knitting, especially the hem edge. There is no need to wait for the knitting to cool down.

Unpin immediately and move on to the next section. Repeat all the way round. Remove the binder wire. You now have a skirt that has been pressed and stretched to length but the hem edge leaves a lot to be desired and any pattern, stripes and so on still need pressing straight.

SECOND PRESSING

The binder wire is not used during this stage. This pressing neatens up the hem edge and presses the pattern (if any) into straight lines from top to bottom. It is done on the right side of the knitting over two, three or four panels/sections at a time (as many as you can comfortably get on the width of the ironing board). Start with the back seam and position the skirt on the ironing board so that the seam runs exactly down the centre of the board from under the waistband to the length you require. Place a pin into the edge of the knitting and board at this point. Moving out sideways from this point about an inch/two and a half centimetres of hem edge (less at the waist edge because of the shaping) measure the length again and place another pin this time into the ironing board only. Repeat until you have a row of pins across the width of the ironing board at hem edge. You should find these marker pins run in a slight curve rather than a straight line. Stretching the edge of the knitting slightly, working outwards from the back seam, start pinning the hem down to the board, placing the pins about one centimetre apart and using the marker pins in the board as a line guide. When both sides have been pinned down in this manner, steam press thoroughly, starting from the hem edge and working upwards towards the waist. Stretch the knitting slightly sideways to keep the pattern/lines straight. Although all the knitting has been pressed once, it is good practice to go over it all again, to ensure that any areas that might not have been pressed properly the first time are now pressed. Make sure you really press the hem edge well!

While the fabric is still warm, remove all the pins, being extremely careful not to move the knitting. Steam

press the hem edge again to remove the pin marks. Any stubborn ones can be straightened out with your fingers while the heat is still in the knitting. The side edge of the iron is also useful at this stage. When you are satisfied that the edge is as straight as possible, steam press it again and, while it is still hot, press the palm of your hand on the edge of the knitting to flatten it. If you find the knitting too hot to do this, a piece of unvarnished wood can be used instead. Leave it to cool then move on to the next section.

After pressing the back seam you will find it easier to keep patterns and lines straight if you place them down the centre of the board and pin out from this point. If your skirt has a lot of narrow patterns or lines, you will probably be able to get more than one pattern or section on to the board at the same time. In this case, work out sideways from one centre line and be careful to keep the other lines as straight as possible.

The two stages just described form the basis for pressing all sideways knitted skirts whatever brand of yarn is used.

FANCY EDGES

Using the knowledge you have gained and a little imagination, your sideways knitted skirts can be given fancy edgings simply by pressing. If, after the second stage of pressing has been completed, the binder wire is threaded through the hem in a set pattern, (for example one long gap and then one short gap, repeated), the skirt can be pinned out again securing the hem edge down with the binder wire. Steam press the edge again, at the same time easing the rest of the skirt towards the waist. This will stretch the knitting at the hem and permanently press in a fancy edge.

PLEATED SKIRTS

Follow the sideways knitted skirt instructions for the first and second pressing.

Place two marker pins in line with the length of the ironing board or pressing board, the same distance apart as the length of the skirt. Working on the right side at the right, fold the skirt along the length of one outside pleat (this can be

identified before pressing because the knitting tends to fall into folds when it is taken off the machine).

Position the garment on the board so that the waist seam is touching one marker, the hem edge is touching the other one and the fold line is running in a straight line between these two points. Thoroughly steam press the folded edge only, using plenty of steam and weight. Leave to cool and then move on to the next section. Repeat until all the outside folds have been pressed. Turn the knitting inside out and repeat the process on the inside folds.

Although it takes a long time to press this type of skirt, the pleats are permanent and if the skirt is always drip dried it will never need ironing again. Before wearing, wet the skirt and drip dry it. This helps to pull the pleats down into nice straight lines.

RIBBED SKIRTS

Whether these skirts are pressed or not really depends upon the type of yarn and rib used. Some yarns can give a nice, firm, smooth looking rib, that keeps its shape well, whilst others look rougher and the stitch formation is not stable. A rib stitch that forms pleats is usually best left unpressed. Personally I prefer to steam a ribbed skirt (unless it is pleated) whatever the yarn, as I find the results are less 'clingly'.

Pin out to shape and gently steam, being careful to keep the rib lines straight. Be careful when touching this fabric while it is hot (you can so easily flatten the rib and spoil the effect). Leave it to go cold before moving. If you are designing your own ribbed skirt remember to stretch your tension piece slightly lengthways when pressing, to stop the finished garment 'drooping'.

STRAIGHT SKIRTS/DRESSES

These can be knitted from top to bottom or vice versa.

They are pressed flat on the pressing board before joining side seams and so on. In the case of a skirt, attach the waistband but don't thread the elastic through. With right side uppermost, pin out on to the pressing board, following

the measurements given in the chart. Pin along the inside edge of the waistband. If the skirt has a hem, pin along the fold line and also along the outside hem edge.

Steam press thoroughly, taking the iron as close to the edge as the pins will allow and stretching the knitting slightly lengthways. Remove the pins from the fold line and press the hem.

Take a close look at your knitting at this point and make sure that:

1. There are no thin patches.
2. All the knitting lines (rows and stitches) are running straight.
3. The fold line along the hem edge is perfectly straight.
4. All the knitting looks nicely smooth and flat.
5. There are no iron marks on the surface of the knitting.

If not, all of these points can be remedied as described earlier under 'Hints and Tips'. Remove all pins and check your knitting again. Press all the edges straight to remove pin marks. Leave to cool before moving. After making up, finish off by lightly steaming the side seams and pressing the hem.

TOPS/SWEATERS

These are pressed flat before joining side seams and attaching bands and so on.

With the right side uppermost, pin out on to the pressing board, following the measurements given in the chart. If neckbands or bottom bands/ribs and so on have been attached, pin out along the inside edges of these.

Neckbands, ribs and such like are not pressed unless otherwise mentioned in the pattern.

Steam press thoroughly as for straight skirts.

JACKETS/CARDIGANS

These are pressed flat as you would tops and sweaters. If bands are attached, pin out along the inside edge of these.

Hems are treated as for straight skirts.

If bands are to be pressed:-

After pressing the main body unpin these edges and steampress the bands. Unpin all other edges and press to straighten and remove pin marks. After making up, finish off by lightly steaming the side seams.

WITH LOOSE POCKETS

Pin these out with wrong side uppermost as for the jacket. Gently steam the pockets and pull into shape. Holding the pockets up, away from the main knitting, steam press the rest of the body thoroughly, remove pins and press hems, bands and so on.

Turn over to the right side and steam pocket tops (if necessary) to shape and neaten.

SHADOW PLEATED SKIRT

It will take quite a long time to press this skirt. It needs to be started and finished in one go, so allow at least a couple of hours for pinning and pressing. However, it is permanently pleated when finished and will need no further pressing.

This type of skirt needs to be steam pressed flat on a pressing board before the back seam is joined and the waistband attached.

With right side facing upwards, starting at the waist edge (the edge with colour changes on), pin down in a straight line running parallel with one short edge of pressing board, through the middle of each stripe knitted in one strand of yarn, placing the pins one centimetre apart. Measure the length you require from this line of pins, stretch the knitting and pin down the hem edge in the same manner, with pins one centimetre apart. You will now have a rectangle of knitting and pleats will have formed. Using your fingers, pick up the edge of each stripe knitted in two strands, give it a sharp tug and let go. Do this at hem edge and waist edge. This evens out the edges of the knitting. Run your hands up and down the surface of the knitting to smooth and even out the pleats. No contrast yarn should be visible.

Pin down the side edges.

Steam the knitting thoroughly, using the palm and fingers of your free hand to flatten the pleats and keep them in shape while the knitting is still hot. Go over all the knitting in this manner several times using more pressure from your hand each time, until you are satisfied that all the pleats are lying perfectly straight and that they are even and reasonably well flattened.

Now start steam pressing the knitting, using the full weight of the iron. This pressing has to be done in a dabbing

action. If you try to iron the knitting you could accidentally move some of the pleats (they are difficult to get back into shape). Go over all the knitting several times, each time using more weight. Pay particular attention to the hem, waist edge and side edges, remembering that the back seam is between the second and third pleat.

You only get one chance of pressing this skirt, it is quite thick and it takes a lot of steam and heat to penetrate all the thicknesses. Take your time. As mentioned before, you can't ruin your knitting. You are more likely to spoil this skirt by under-pressing than over-pressing. Do not worry about the iron marks or lines as these will be removed at the final pressing.

When you are completely satisfied that you can't get the skirt any flatter, remove the pins from the hem edge only. Steam the hem again, using

your fingers to straighten the edge while it is still hot. Finally steam and iron the whole of the skirt by just letting the iron touch the surface without any weight, to remove any iron marks and lines. Leave it to dry thoroughly before moving. This can be done by standing the board on end, waist edge uppermost, slightly slanting forward so that the knitting is hanging freely by the pins in the waist and just off the surface of the board. It is best left overnight before removing the waist edge pins.

After attaching the waistband and joining the back seam, place your garment on to the pressing board again. Place the narrow board inside the skirt, pin out the few pleats either side of the back seam to the narrow board and gently steam the back seam to relax the knitting.

As with the pleated skirt, it looks better if it is wetted and drip-dried prior to being worn.

POINTS TO REMEMBER

1. Knitting cannot be over-pressed but it can be under-pressed.
2. Ordinary steaming and pressing will not spoil it no matter how many times you have to do it.
3. Knitting can be stretched or 'shrunk' as required. NOTE: The term shrunk is used loosely. Knitting can be stretched sideways along the stitches or widthways along the rows. If you stretch it widthways it shortens the length. It can only be stretched so much one way or the other. If a skirt turns out too short it could possibly be lengthened slightly by stretching but don't forget it will make it smaller in the width and vice versa. If you try to over-stretch your knitting, you will probably find that after a few days it will have shrunk a little. If you don't stretch it far enough, especially the top of a dress or a sideways knitted skirt, it will have a tendency to drop or seat.
4. Take your time and don't try to finish anything in a rush.
5. If you don't get it right the first time (with the exception of shadow pleating) press it again.
6. Don't be frightened of pressing. Tackle it with confidence and this will show in your finished garment.
7. If pressing a garment knitted from another designer's pattern:- Read the instructions given for finishing off and only use one of the methods of pressing given in this article if you are absolutely sure that the garment was designed to be pressed and that it won't alter the tension square reading.
8. As already stated, pressing can alter the colour of the yarn. Any pressed item will almost certainly look a shade lighter than an unpressed item. So if you wish to knit an outfit where the skirt is pressed and the top isn't, it is advisable to knit these in contrasting colours.



COOL TURQUOISE

Long line top with round neck and below elbow length sleeves.
Contrast knitted viscose ribbon trim round edges of body, sleeves,
armholes and neck. Slim fitting shaped, shadow pleated skirt with
fluted hem.

NOTES

Suitable for all standard gauge machines. No ribber is needed. Knitted in
Turquoise Celebration, Turquoise Silky and Steel Grey (Colour No.9548)
Citadelle Ribbon.

TOP

Knitted in st st. KS is the RS. Body and Sleeves knitted upright.

SKIRT

Knitted in st st. PS is the RS. 5 lengths given. Knitted sideways.

SIZES

TOP

To fit 81.5 [86.5, 91.5, 96.5, 101.5, 106.5] cms bust measurements. See
the charts for actual measurements.

SKIRT

To fit 86.5 [91.5, 96.5, 101.5, 106.5, 111.5] cms hip measurement.

Length from under waistband is 63.5 [68.5, 73.5, 78.5, 84] cms.

Length can be adjusted by 5 sts to each 2.5 cms approx.

MATERIALS

Bramwell's Celebration – 2 x 500 gm cones (MY).

Bramwell's Silky – 1 x 500 gm cone (CY).

* Citadelle Viscose Ribbon – 2 x 50 gm cones (approx 115 metres each
cone) (VR).

2 strands of Artistic could be used as an alternative for the Citadelle.

Length of elastic 2.5 cms wide to fit waist measurement.

* 1 pair Vilene Soft Raglan Shoulder Pads.

* 7 metres approx. fine nylon wire and matching sewing thread for
fluted edges of skirt.

* See notes on accessories for further details of the above 3 items.

MAIN TENSION

Knitted in st st using 1 strand of MY.

33 sts and 48 rs to 10 cms (Knitmaster or Silver Reed T.D. 5 – Brother
T.D. 4, approx), unpressed. 29 sts and 45 rs to 10 cms, pressed.

The only tension reading you need to knit this garment, using the yarn
specified, is the unpressed one unless you intend to use your
Radar/Knitleader.

Knitting notes – It is easier to hand feed the Viscose Ribbon from the
floor rather than thread it into a mast head.

BACK

C/on in WY over 74 0 74 [77 0 77,
81 0 81, 84 0 84, 88 0 88, 91 0 91]
ns and K several rs finishing with
COL. K 1 row NC. COR. Join in CY.
At MT-2, K 8 rs. Break off CY. Join
in VR. At MT+3, K 7 rs. Break off
VR. Pick up loops from first row
knitted in CY to form a hem.

Join in MY, K 1 row at MT+3. K 1
row at MT. Carriage set to HP.

Pull all ns on R of 0 and 15 [15, 17,
19, 19, 21] on L of 0 to HP. K 1 row.
Pull 1 needle to HP, K 1 row.

Push 16 [16, 18, 20, 20, 22] ns
back to UWP, K 1 row. Pull 1
needle to HP, K 1 row.

Push 13 [14, 15, 16, 17, 17] ns
back to UWP, K 1 row. Pull 1
needle to HP, K 1 row.

Push 8 [9, 10, 11, 12, 12] ns back
to UWP, K 1 row. Pull 1 needle to
HP, K 1 row. Repeat these 2 rs
once.

Push 6 ns back to UWP, K 1 row.
Pull 1 needle to HP, K 1 row.

Repeat these 2 rs, 8 times. 4 [4, 5,
5, 6, 9] ns left in HP.

Cancel HP. K 1 row. COR.

RC000

K 11 rs, dec 1 st at each end :
repeat to RC 66. C/off 3 sts and
then c/on 3 sts on RHS.

* K 10 rs, dec 1 st at each end :
repeat to RC 146. 60 0 60 [63 0 63,
67 0 67, 70 0 70, 74 0 74, 77 0 77]
ns in WP.

K 10 rs. RC 156.

SHAPE ARMHOLES

C/off 14 sts at beg of next 2 rs. 46
0 46 [49 0 49, 53 0 53, 56 0 56, 60
0 60, 63 0 63] ns in WP. K to RC
256 [256, 256, 266, 266, 266].

SHAPE BACK NECK

Pull all ns on L of 0 and 18 [18, 20,
20, 22, 22] on RHS to HP, K 1 row.

** Pull 1 needle to HP, K 1 row ;
repeat 3 times. RC 261 [261, 261,
271, 271, 271]. K 1 row. K 1 row
NC and strip off on WY.

*** Return RC to read 256 [256,
256, 266, 266, 266]. COL. Push all
ns on L of 0 back to UWP except for
18 [18, 20, 20, 22, 22] nearest
0. K 1 row.

Knit as for first half from ** to ***.
K 1 row NC over 22 0 22 [22 0 22,
24 0 24, 24 0 24, 26 0 26, 26 0 26]
ns left in HP on neck and strip off
on WY.

FRONT

C/on and K hem as for back. Join
in MY. K 1 row at MT+3. COR. Car-
riage set to HP. Pull all ns on L of 0
and 15 [15, 17, 19, 19, 21] on R of
0 to HP. K 1 row. Pull 1 needle to
HP, K 1 row.

Push 16 [16, 18, 20, 20, 22] ns
back to UWP, K 1 row. Pull 1
needle to HP, K 1 row.

Push 13 [14, 15, 16, 17, 17] ns
back to UWP, K 1 row. Pull 1
needle to HP, K 1 row.

Push 8 [9, 10, 11, 12, 12] ns back
to UWP, K 1 row. Pull 1 needle to
HP, K 1 row. Repeat these 2 rs
once.

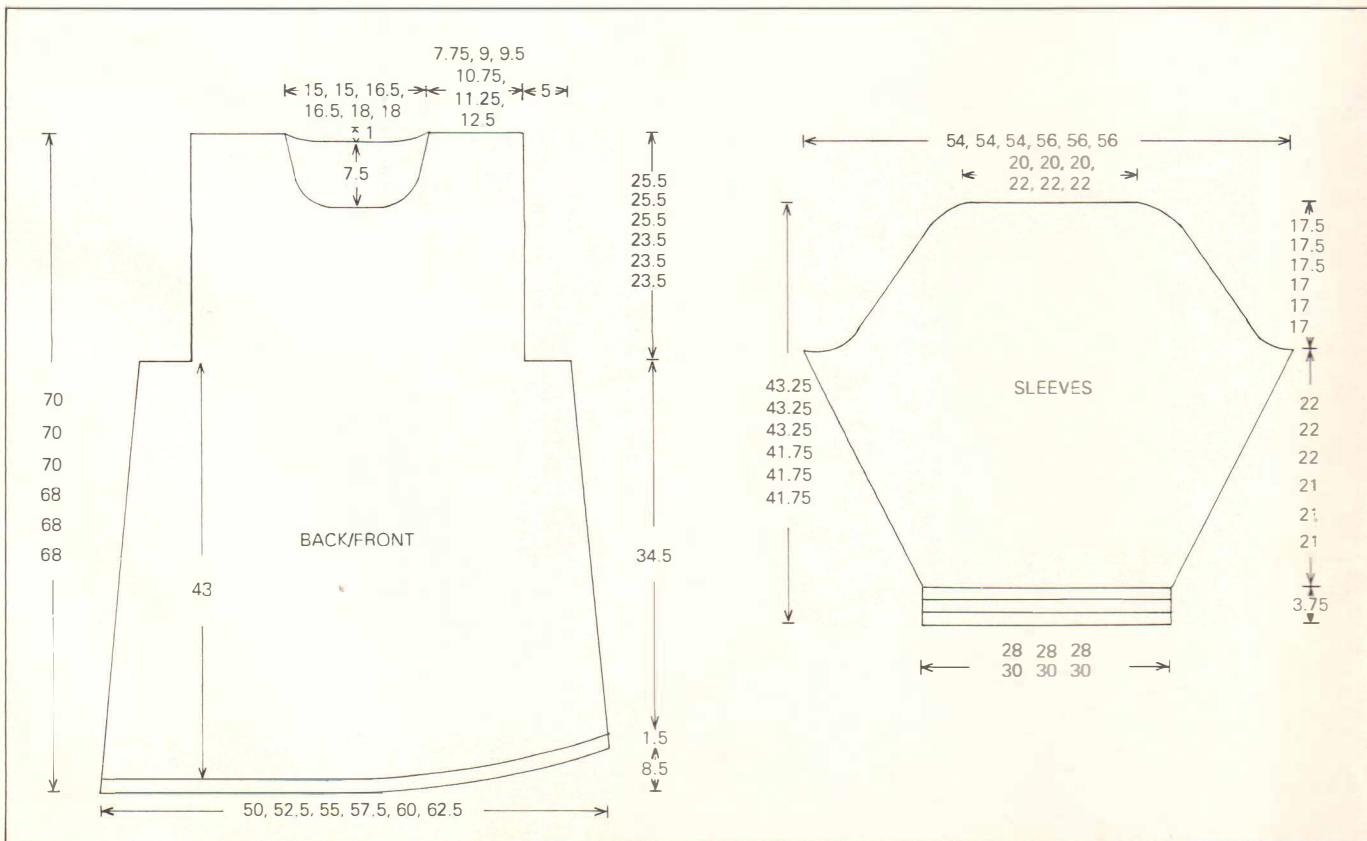
Push 6 ns back to UWP, K 1 row.
Pull 1 needle to HP, K 1 row.

Repeat these 2 rs, 8 times. 4 [4, 5,
5, 6, 9] ns left in HP. Cancel HP, K
2 rs. COR.

RC000

K 11 rs, dec 1 st at each end :
repeat to RC 65. C/off 3 sts and
then c/on 3 sts on LHS. K 1 row,
dec 1 st at each end. RC 66.

Continue to K as for back from * to
RC 226 [226, 226, 236, 236, 236].
Carriage set to HP.



SHAPE FRONT NECK

Pull all ns on L of 0 and 9 [9, 11, 11, 13, 13] on R of 0 to HP. K 1 row.
** Pull 1 needle to HP, K 1 row.
Pull 2 ns to HP, K 1 row.
Pull 1 needle to HP, K 1 row: repeat 3 times.
Pull 1 needle to HP, K 2 rs. RC 235 [235, 235, 245, 245, 245]. Dec 1 st, K 3 rs : repeat 3 times. RC 247 [247, 247, 257, 257, 257]. Dec 1 st. K straight to RC 262 [262, 262, 272, 272, 272]. K 1 row NC and strip off on WY ***.
Return RC to read 226 [226, 226, 236, 236, 236]. COL. Push all ns on L of 0 back to UWVP except for 9 [9, 11, 11, 13, 13] nearest 0, K 1 row.
Knit as for first half from ** to ***.
K 1 row NC over 17 0 17 [17 0 17, 19 0 19, 19 0 19, 21 0 21, 21 0 21] ns left in HP on neck edge and strip off on WY.

NECKBAND

Join L shoulder seam.
C/on in WY over 46 0 76 [46 0 76, 50 0 80, 50 0 80, 54 0 84, 54 0 84] ns and K several rs, finishing with COL. K 1 row NC. COR.
Join in VR. K 2 rs at MT+3.
Break off VR. Join in MY. K 4 rs MY at MT-1. K 1 row at MT+3. K 7 rs at MT-1. Pick up the loops from the first row knitted in VR to form a hem. K 1 row at MT-1.
With RS facing machine, pick up neck edge on to ns in WP. R front on to first 21 ns on RHS, sts left on WY on to next 34 [34, 34, 38, 38, 38] ns, L front on to next 21 ns. Shoulder seam on 0. 1 st from L side of back neck on to next needle, sts left on WY on to next 44 [44, 48, 48, 52, 52] ns, 1 st from R back neck on to last needle. K 1 row at MT. C/off.
Join R shoulder seam.

SLEEVES

C/on in WY over 41 0 41 [41 0 41, 41 0 41, 44 0 44, 44 0 44, 44 0 44] ns and K several rs finishing with COL. K 1 row NC.
Join in CY. At MT-2, K 6 rs CY.
Join in VR. At MT+3, K 6 rs VR.
Pick up the loops from the first row knitted in CY to form a hem.
Join in MY. At MT+3, K 1 row in MY. At MT-1, K 5 rs MY.
At MT+3m K 6 rs VR. Break off VR. At MT-2, K 6 rs CY. Break off CY.
Pick up the loops from the first row of last section knitted in VR to form a second hem.
RC000
Continue in MY. K 1 row at MT+3. K 1 row at MT. RC 2. Continue at MT.
Inc 1 st at each end, K 2 rs : repeat to RC 48. 64 0 64 [64 0 64, 64 0 64, 67 0 67, 67 0 67, 67 0 67] ns now in WP.
Inc 1 st at each end. K 3 rs : repeat to RC 90. 78 0 78 [78 0 78, 78 0 78, 81 0 81, 81 0 81, 81 0 81] ns now in WP.
Inc 1 st at each end, K to RC 96 [96, 96, 100, 100, 100]. 79 0 79 [79

0 79, 79 0 79, 82 0 82, 82 0 82, 82 0 82] ns now in WP.

SHAPE SLEEVE HEAD

C/off 10 sts at beg of next 2 rs. 69 0 69 [69 0 69, 69 0 69, 72 0 72, 72 0 72, 72 0 72] ns.
Dec 1 st at each end, K 1 row : repeat 7 times. RC 106 [106, 106, 110, 110, 110]. 61 0 61 [61 0 61, 61 0 61, 64 0 64, 64 0 64, 64 0 64] ns.
Dec 1 st at each end. K 2 rs : repeat 4 times. RC 116 [116, 116, 120, 120, 120]. 56 0 56 [56 0 56, 56 0 56, 59 0 59, 59 0 59, 59 0 59] ns.
Dec 1 st at each end, K 3 rs : repeat 10 [10, 10, 11, 11, 11] times. RC 149 [149, 149, 156, 156, 156]. 45 0 45 [45 0 45, 45 0 45, 47 0 47, 47 0 47, 47 0 47] ns.
Dec 1 st at each end, K 2 rs : repeat 7 times. RC 165 [165, 165, 172, 172, 172]. 37 0 37 [37 0 37, 37 0 37, 39 0 39, 39 0 39, 39 0 39] ns.
Dec 1 st at each end, K 1 row : repeat 7 times. RC 173 [173, 173, 180, 180, 180]. 29 0 29 [29 0 29, 29 0 29, 31 0 31, 31 0 31, 31 0 31] ns.
K 1 row NC and strip off on WY.

TO PRESS

Pin out and steampress back, front and sleeves using measurements given in charts.

ARMHOLE BAND

C/on in WY over 57 0 57 [57 0 57, 57 0 57, 60 0 60, 60 0 60, 60 0 60] ns and K several rs, finishing with COL. K 1 row NC. COR.
Join in VR. At MT+3, K 8 rs.
Break off VR. Pick up the loops from the first row knitted in VR to form a hem. Join in MY. At MT, K 1 row.
Break off MY. Knit 1 row NC and strip off on WY.
Repeat once for 2nd band.

TO JOIN SLEEVE TO BODY

With RS facing you, pick up straight edge of armhole on to 57

0 57 [57 0 57, 57 0 57, 60 0 60, 60 0 60, 60 0 60] ns. With last purl row facing you, pick up armhole band on to same ns. Pick up c/off sts on armhole edge on to 14 ns at each end of needlebed. 71 0 71 [71 0 71, 71 0 71, 74 0 74, 74 0 74, 74 0 74] ns.

With RS facing machine, pick up sleeve head:- 58 [58, 58, 62, 62, 62] sts on WY on to centre 10 0 10 [10 0 10, 10 0 10, 11 0 11, 11 0 11, 11 0 11] ns, 2 sts on to each end, 3 sts on to remaining 18 ns for first 3 sizes : 1 st on to each end, 3 sts on to remaining 20 ns for last 3 sizes.

Pick up rest evenly. Using MY, K 1 row by hand. K 1 row at MT. C/off.

RIBBON TRIM AND TIE

Using VR, c/on over 7 ns. K for approx 64 cms at MT+3. C/off. Steampress flat.

TO MAKE UP

Stitch up R side seam. Stitch up L side seam, gathering slightly as far as c/on, c/off sts. Leave the c/off sts open to form a buttonhole. Stitch up rest of seam and all remaining seams. Thread Ribbon Trim through buttonhole, KS as RS and pin into place over seam so that both ends are equal length. Using matching sewing thread stitch into place along top edge of hole and down each side to secure. Hole should now be invisible. Tie ends into a neat bow and stitch to secure. Stitch Soft Raglan Shoulder Pads into shoulders.

SKIRT

Note - Because you are using 2 different qualities of yarn to form shadow pleating it is always advisable to knit a small sample of approx 20 pleats first to make sure the finished article will press to the length you require.

C/on in WY over 65 0 45 [65 0 54, 75 0 54, 75 0 64, 75 0 74] ns and K several rs, finishing with COR. K 1 row NC.

Join in MY and CY.

* K 8 rs MY at MT. K 1 row CY at MT-3. Continue to shape in CY at MT-3.

Shape by HP over 25 [25, 35, 35, 35] ns; 15 ns, 5 [5, 5, 6, 6] times; 10 [19, 19, 14, 24] left.

Reverse shape by HP over 15 ns, 5 [5, 5, 6, 6] times; 25 [25, 35, 35, 35] left.

Cancel HP. K 1 row CY at MT-3 **. Repeat from * to ** 76 [80, 85, 89, 93, 98] times.

If using Shadow Steaming Kit - Join back seam otherwise leave open.

WAISTBAND

C/on in WY over 57 0 57 [60 0 60, 64 0 64, 67 0 68, 69 0 70, 73 0 74] ns and K several rs, finishing with COL. K 1 row NC. Join in MY. K 14 rs at MT-1, 1 row at MT+2, 14 rs at MT-1.

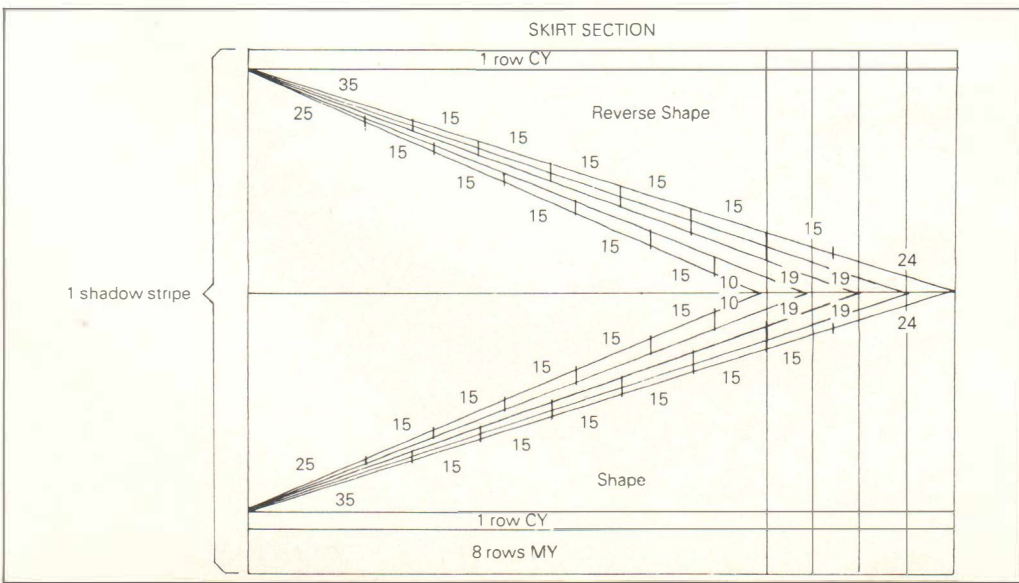
Pick up the loops from the first row knitted in MY to form a hem. K 1 row at MT. With RS of skirt facing machine pick up half waist edge on to ns in WP, 3 ns to each pleat section. At MT, K 1 row. Cast off.

Repeat with second half of skirt.

TO PRESS AND MAKE UP SKIRT

Either - place the skirt on to a pressing board and pin out to length, stretching and pinning each pleat out over 1 cm in width. Steam thoroughly. Leave to dry. Or - Use a Shadow Steaming Kit, following instructions given with kit.

Join back seam if pressed flat and steam to relax c/off edges. Thread elastic into waistband and close edges. Thread matching sewing cotton into top and bottom feeders of sewing machine. Set to medium length, medium width zigzag stitch. Lay the nylon wire along the bottom edge of knitting and oversew with sewing machine. Practice on a small piece of knitting first.





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SIMPLY SILVER

I think the two most popular topics requested in my postbag are double jacquard and the lace carriage. I wrote about double jacquard in the December 1992 issue and this month it's the turn of the lace carriage.

Liz Norton

I started knitting with the 321 which didn't have a lace carriage and, being more of a texture enthusiast than a Fair Isle person, I was delighted when I updated myself in 1982 with a 560 and its lace carriage. I do like lace. The 560 is an electronic of course, but the standard and fine gauge punchcard machines for the 260 and 360 and 270 and 370 onwards also have lace carriages.

The Silver lace carriage can knit two sorts of lace, plain lace and fashion lace.

Knitting plain lace is almost as easy as knitting stocking stitch. The stitches are transferred and the row knitted on the same pass of the carriage.

Let's look first at the cam lever and the side levers. The cam lever

has two positions, 0 and P, the side levers can be forward (0) or back (V). So this gives four possible combinations, which are used for four functions:

1. Cam lever on 0, side levers on 0 and with yarn threaded, the carriage knits stocking stitch. (With yarn out it strips the knitting off, so be careful!)

2. With cam lever on 0, side levers on V, yarn threaded (and punchcard in), the carriage transfers stitches and knits on the same row. That is, it knits PLAIN LACE.

3. With cam lever on P, side levers on 0 and yarn out the carriage does a free pass.

4. With cam lever on P, side levers on V and yarn out, the carriage transfers stitches but

doesn't knit. This function is used during FASHION LACE.

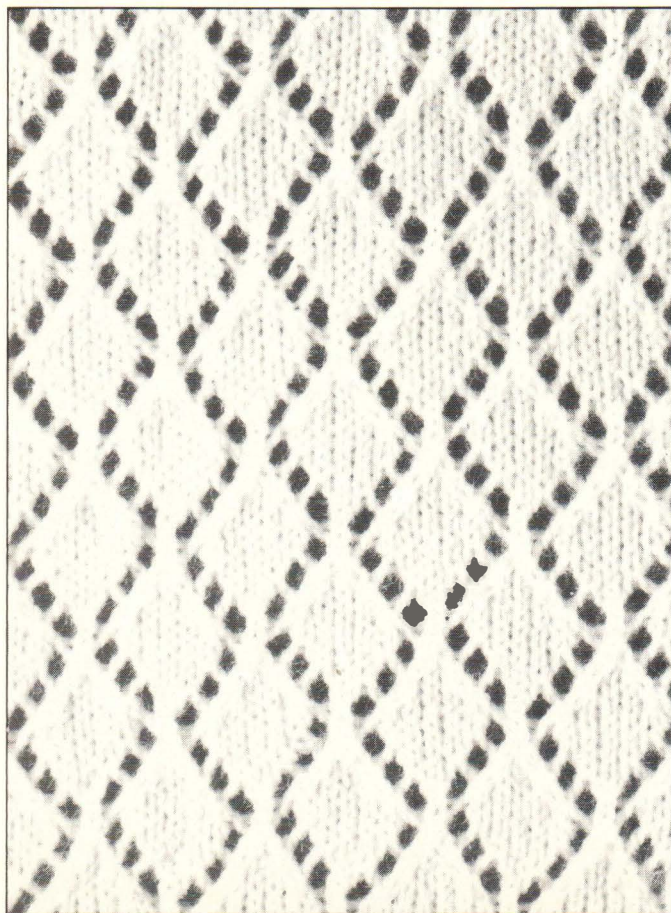
If you find it difficult to remember whether the side levers should be forward (0) or back (V), they are BACK for patterning functions. In the V position the side levers direct the needle butts past the memory drums and patterning occurs. The side levers are forward (0) for the non-patterning functions (stocking stitch and free pass). With the side levers in the forward position, the needle butts go in behind the side levers and bypass the memory drums, therefore patterning cannot occur. Turn your carriage upside down and you'll be able to trace the path of the needle butts into the carriage and see how it differs for the two side positions.

The carriage can knit two sorts of lace and there are different cards for each type. Lace cards have row numbers on them in the usual way on the right and arrows on the left. The arrows indicate the direction in which the lace carriage should be travelling. When knitting lace (both sorts) the transferred stitch is always transferred in the same direction as the carriage. So when the carriage is travelling to the left, the stitch is transferred to the left and vice versa. The direction of transfer affects the pattern and lace patterns are generally designed with a specific direction of transfer intended.

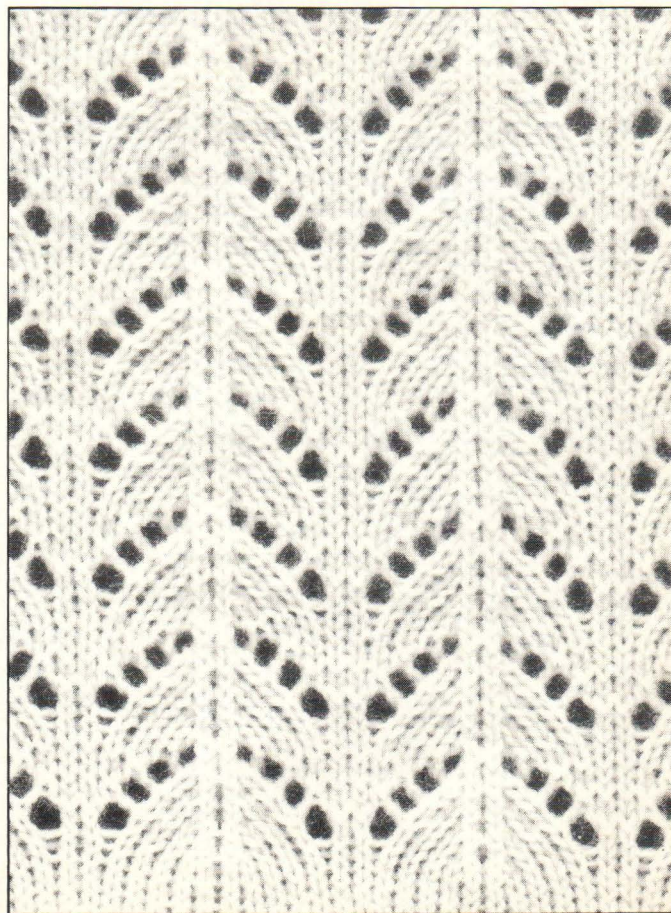
On fashion lace cards, some of the row numbers are in white printed on blocks of red. The presence of these blocks indicates that the card is for fashion lace. When you knit fashion lace, the rows on which the stitches are transferred are separated from the knitted rows. The row numbers printed in white on blocks of red indicate the rows on which the stitches are transferred, the row numbers printed in the normal way indicate the rows which are knitted.

Also included with the lace carriage are extra large weights and edge pins. Lace needs extra weighting, hence the weights. Some of the earlier lace carriages have weights which are used with the ordinary claw weights. It is easy to overlook this as the special lace weights are heavy and therefore you may think they are sufficient in themselves. However, there is a bar in the lower edge of the weights and an ordinary claw weight should be hung from this as well. So the total weight used is the large lace weight plus a claw weight. My 560 lace carriage weights are of this sort. My later LC-2 punchcard lace carriage has weights which are sufficient in themselves so they do not have a bar to hang a claw weight from.

The edge pins are to stop the edge stitches transferring, so that there is a neat edge. If the last stitch in a row is transferred, since



PLAIN LACE



FASHION LACE

it is transferred away from the carriage, it will be transferred into mid air, that is it will be dropped. The edge pins are used for both types of lace and are positioned in line with the two edge needles, in the slits of the needlebed just behind the needle retaining bar.

Now let's look in more detail at knitting both sorts of lace. Cast on and knit twenty or so rows to get the knitting established on the machine. I usually cast on with the main carriage, as the lace carriage can only cast on using the nylon cord method and I prefer the weaving brush method.

Having established some stocking stitch on the machine, the memory row must be done (with the lace carriage of course!). The card is locked on row one and you can either do a free pass or knit a row of stocking stitch (carriage settings in Figure 1).

If you have a ribber, cover the ribber and arrange the knitting so that it hangs OVER the ribber. Add the edge pins and the lace weights. I also use ordinary small claw weights at the edges of the knitting in the usual way.

For plain lace, simply set the carriage as in Figure 1 and, with the yarn threaded, knit. The stitches are transferred and the row knitted in one pass. The carriage must of course travel in the direction indicated by the arrows on the card.

For fashion lace, the stitch transfers are separated from the knit rows. The rows numbers in red-on-white are the knit rows and fashion lace patterns usually start with two knit rows. For these, the yarn must be threaded and the cam lever set to O. The side levers are back. This is different to the carriage setting for stocking stitch, even though you are in

effect knitting stocking stitch, (no stitches are being transferred). It is possible to knit with the side levers back while knitting fashion lace, because the fashion lace cards have two blank rows for the stocking stitch rows.

So start with two knit rows. Next comes a block of rows printed white-on-red. These are transfer-only rows. Remove the yarn and put the cam lever to P. The side levers stay back and now as you pass the carriage across, stitches will be transferred. Continue transferring stitches until the next knit rows are indicated. The number of consecutive transfer rows and knit rows can vary so follow the card and do as it says.

Fashion lace is different to plain lace. In plain lace, the lace hole always occurs next to the two stitches that are knitted together. However in fashion lace you may have, for instance, the lace hole, three single stitches and then the two stitches knitted together. In effect, four stitches have been moved sideways. The carriage can't move the four stitches on the same pass. Instead, on the first pass it moves a stitch on to the neighbouring needle, leaving an empty needle next to the needle with two stitches. Let's suppose that pass was to the left. The empty needle is to the right of the needle with two stitches. On the next pass to the left, the stitch to the right of the empty needle will be transferred to the empty needle, so now we have (reading left to right) a needle with two stitches, a needle with one stitch and an empty needle. The passes continue until the empty needle is as far away as is required from the needle with two stitches. I've described the right-to-left transfer - normally these patterns are

symmetrical, so transfers are also happening on the left-to-right rows as well.

The easiest way to understand this is to locate an empty needle and the needle with two stitches, after the first transfer row. Then, after every pass in the same direction, look in the same place and see where the empty needle now is.

For your first attempts at lace knitting, use a yarn that will stretch such as wool or acrylic. When knitting lace, the stitches are stretched as they are transferred and it's easiest with an elastic yarn. With experience, you can knit lace in cotton and other non-elastic yarns, so long as you pay attention to weighting and tension but, as with all knitting, use easy yarns when trying something new.

One of the most common requests I receive is for 'translations' of lace cards from other machines. I am not permitted to

do this; I would probably be breaking the copyright laws if I did. Translating cards can be very complicated, as different machines knit lace in different ways. It can be done (usually) if you understand clearly how both makes of machine function. But why bother? Silver have extra lace patterns, so you are not restricted to your basic cards. There are four sets of pre-punched lace cards available, with ten cards in each set and lace patterns are included in the Pattern Collection book 700 (for standard gauge machines).

The Pattern Collection book No.4 (for standard gauge machines) and the 370 and 270 Pattern Collection book, for fine gauge machines, also included lace patterns. These are now out of print, but you may be lucky and find a copy somewhere.

Next month I'll be writing some more about knitting with the lace carriage, including knitting motifs in lace.

FIGURE 1 LACE CARRIAGE CAM AND SIDE LEVER SETTINGS

<i>Stocking stitch</i>		
Cam lever		O
Side levers		O
<i>Plain lace</i>		
Cam lever		O
Side levers		▽
<i>Free Pass</i>		
Cam lever		P
Side levers		O
<i>Stitch transfers (for Fashion Lace)</i>		
Cam levers		P
Side levers		▽

The Woolleys

by Doug Baker



4 CABLE AND PATTERNED SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard machines with a ribber.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Tivoli Top Value 4-ply.
1 x 500g cone in Blue (MY).

GARMENT WEIGHT

Finished garment in first size weighs 340g.

The fibre content of this yarn is 100% Cashmilon Acrylic. For further information about this yarn, please write to the following address:- Tivoli Spinners Ltd., Unit 3, New Street Industrial Estate, Bridgtown, Cannock, Staffordshire WS11 3DD.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is 4-ply, fine.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 107 [113, 119, 125] cm, 42 1/4 [44 1/2, 47, 49 1/4] in.
Length to shoulder 68.5 [68.5, 71, 71] cm, 27 [27, 28, 28] in.
Sleeve seam 49.5 [49.5, 52, 52] cm, 19 1/2 [19 1/2, 20 1/2, 20 1/2] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over pattern (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit.
Count Ns in NWP as sts throughout.

CABLE PANELS

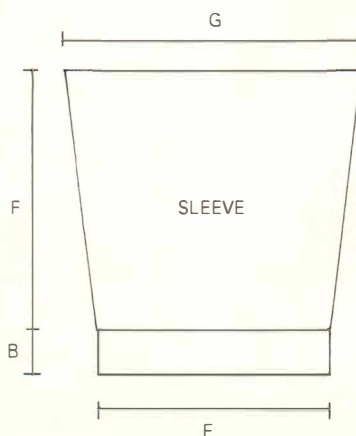
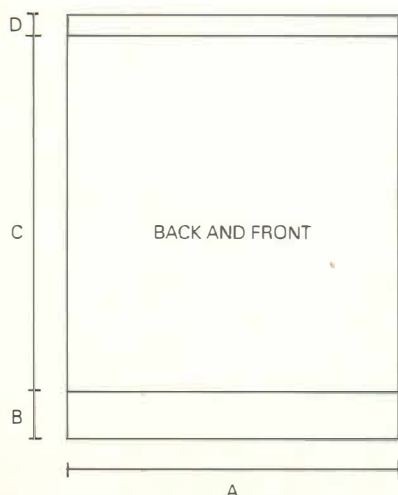
Cable panels are worked over 5 sts between Ns in NWP and, counting from the right, are numbered 1 to 5.

CABLE PATTERN

K 12 rows. Cross sts 1, 2 and 3 behind sts 4 and 5. These 12 rows form cable pattern.

PUNCHCARD CHART

- A = 54.5 [57.5, 60, 63] cm
- B = 7 cm
- C = 58.5 [58.5, 61, 61] cm
- D = 3 cm
- E = 28 [28, 29.5, 29.5] cm
- F = 42.5 [42.5, 45, 45] cm
- G = 48.5 [48.5, 51.5, 51.5] cm



BACK AND FRONT

With ribber in position and carriage at right, set machine for 1x1 rib. Push 76 [80, 84, 88] Ns at left and 77 [81, 85, 89] Ns at right of centre 0 to WP. 153 [161, 169, 177] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 circular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 30 rows. Transfer sts for st st *. Insert punchcard and lock on first row. Set RC at 000. Using MT, K 2 rows. Counting from the right edge, transfer the 2nd and 8th [6th and 12th, 10th and 16th, 14th and 20th] and every foll 18th and 24th sts on to their adjacent Ns. Push empty Ns to NWP. Release card and cont in fine lace patt and work cable panels as given in notes. K 232 [232, 242, 242] rows. Push empty Ns from NWP to WP. Cont in st st. K 1 row. RC shows 234 [234, 244, 244] and work measures 65.5 [65.5, 68, 68] cm, 25 3/4 [25 3/4, 26 3/4, 26 3/4] in. With ribber in position, set machine for 1x1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1x1 rib. Using MT-3/MT-3, K 12 rows. Cast off.

SLEEVES

With ribber in position and carriage at right, set machine for 1x1 rib. Push 39 [39, 41, 41] Ns at left and 40 [40, 42, 42] Ns at right of centre 0 to WP. 79 [79, 83, 83] Ns. Work as for back and front from * to *. Insert punchcard and lock on first row. Set RC at 000. Using MT, K 1 row. Counting from the right edge, transfer the 13th and 19th [13th and 19th, 15th and 21st, 15th and 21st] and every foll 18th and 24th sts on to their adjacent Ns. Push empty Ns to NWP. Release card and cont in fine lace patt and work cable panels as given in notes. Keeping patt correct, shape sides by inc 1 st at each end of next and every foll 4th row until there are 137 [137, 145, 145] sts. K 56 [56, 58, 58] rows. RC shows 170 [170, 180, 180] and work measures 49.5 [49.5, 52, 52] cm, 19 1/2 [19 1/2, 20 1/2, 20 1/2] in. Cast off.

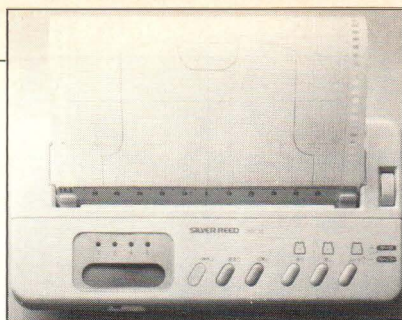
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams leaving 24 cm, 9 1/2 in open at centre for neck. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.





supply and its own on/off switch. There are six keys, some of which have more than one function. Alongside the keys is a display panel. At the left edge of the unit there is a lever, the select lever, to select between half and quarter-scale, while at the front edge there is the change lever. This is used during multi-coloured knitting such as double or multi-coloured jacquard, or when knitting with the electronic intarsia carriage. For single colour knitting and single bed Fair Isle, the change lever is set to 1. I'll be writing about this switch and its uses next month.

The set key, labelled with a diagram of a sweater, is used when keying in information to the KR-11, or when asking it for information about what you have keyed in.

To key in the row tension, set the select lever to the appropriate scale *before* turning on the unit. The unit only registers the position of the select lever as it is turned on. If you change the select lever *after* turning on, the unit *won't know* you've changed it and will operate at the original setting. The select lever affects the rate at which the plastic sheet feeds through; on quarter-scale it feeds through at half the rate that it feeds through on half-scale.

To key in the number of rows per ten centimetres, press the set key after turning on the unit. The display will show the outline of a sweater (in the same style as the set key is labelled) indicating that the set key has been pressed and then 0.0. Press the '+' key and 10.0 is displayed, indicating the number of rows per ten centimetres. Each time you press the '+' key, the number will increase by 0.5. If you hold the key down, you get a rapid rolling increase of the row tension. If you overshoot and go past the number you require, press the '-' key to go backwards. When you reach the number corresponding to your number of rows per ten centimetres, press the set key. The diagram of the sweater and the number of rows per ten centimetres then disappear from the display, being replaced by 0.

The number of rows per ten centimetres has now been memorised by the KR-11. The information is retained as long as the KR-11 is switched on, even if you unplug the unit from your row counter, but it will be forgotten when the unit is turned off. If you want to change the row tension that you fed in, or change the select lever, you must turn the KR-11 off and start again.

The 0 in the display panel indicates the number of rows knitted, so will change as you knit. If at any time you want to check what row tension you fed in, press the set key and '+' or '-'. The sweater diagram and the number of rows set per ten centimetres will be displayed. Press the set key again and the display will return to showing the number of rows knitted.

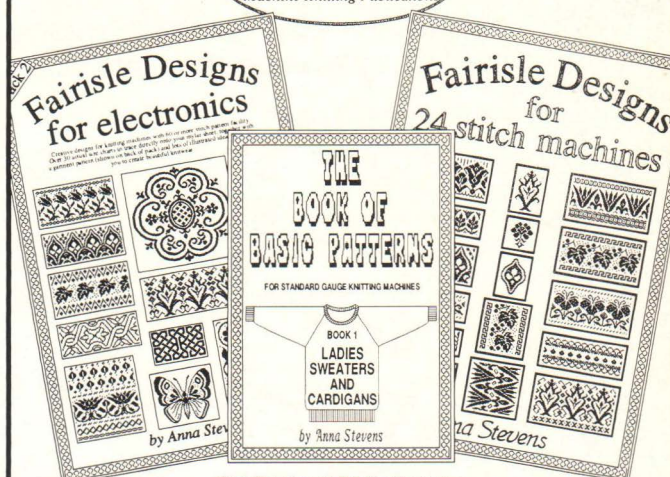
The sheet is inserted and lined up at the start using the feeding dial. This can be done either before or after setting the row tension. During knitting, the sheet can also be fed forwards or backwards using the '+' or '-' keys. This will also change the row count display. The manual (page 13) says that after memorising the row gauge the pattern sheet should only be moved using the '+' or '-' key. However, the feeding dial still functions and at another point in the manual, when dealing with a special circumstance, it tells you to use the feeding dial (more of which next month).

I've concluded (and I've checked with Silver Reed) that using the feeding dial after memorising the row tension will not damage the unit. The instruction to use the '+' and '-' keys only, on page 13, is, I think, because these keys move the sheet in increments of one row, at the row tension you've fed in. (The row count on the display will also change.) This is obviously important if, for example, you're turning back the sheet after unravelling during knitting. If you use the feeding dial you get no feeling of clicking backwards a row at a time (as there is with the mechanical Knit Radars), so you have no idea how many rows you've turned the sheet back. The row count on the display doesn't change either.

Actually, I found using the '+' and '-' keys to move the sheet, if required, during knitting provided a big advance over the mechanical Knit Radars, especially the KR-7. With the KR-7 you have to know how many 'clicks' per row to turn, depending on whether you are using half or full-scale and whether your row tension is above or below 60 rows per ten centimetres. With the KR-11, whether it is on half or quarter-scale and whether your row tension is above or below 60 rows per ten centimetres, you still press the '+' or '-' key once per row.

Next month I shall be writing about some more of the KR-11's special features.

Anna Stevens
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5 LEAF PATTERN SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Robin New World 4-ply.
5 [5, 6, 6] x 50g balls in White (MC).
5 [5, 6, 6] x 50g balls in Blue (A).
2 [2, 3, 3] x 50g balls in Navy (B).

GARMENT WEIGHT

Finished garment in second size weighs 475g.

The fibre content of this yarn is 75% Acrylic, 25% Wool. For further information about this yarn, please write to the following address: Robin Wools Ltd., Robin Mills, Idle, Bradford, West Yorkshire BD10 9TE.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is 4-ply, medium.

MEASUREMENTS

To fit bust 87 [92-97, 102, 107-112] cm, 34 [36-38, 40, 42-44] in.
Actual size 100 [108, 116, 124] cm, 39 1/2 [42 1/2, 45 3/4, 48 3/4] in.
Length to shoulder 65 [68.5, 71, 74.5] cm, 25 1/2 [27, 28, 29 1/4] in.
Sleeve seam 44 [46, 47, 49] cm, 17 1/4 [18, 18 1/2, 19 1/4] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern 2 (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch cards, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 2 rows MC, 2 rows B and 2 rows MC. Insert punchcard 1 and lock on first row. K 2 rows A. Release card and cont in Fair Isle. K 10 rows A/B. 2 rows A only (st st), 2 rows MC only (st st), 2 rows B only (st st), 2 rows A only (st st) and 4 rows MC/B. Remove card. Insert punchcard 2 and lock on first row. Cont in st st. K 2 rows MC.
Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B.

SLEEVES

Push 45 [48, 50, 53] Ns at left and right of centre to WP. 90 [96, 100, 106] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in Fair Isle patt. K 4 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 140 [148, 156, 164] sts. K 9 [10, 4, 5] rows. RC shows 134 [140, 144, 150] and work measures 38 [40, 41, 43] cm, 15 [15 3/4, 16 1/4, 17] in.

SHAPE TOP

Cast off 5 [6, 7, 8] sts at beg of next 2 rows and 3 [4, 5, 6] sts at

beg of foll 2 rows. Dec 1 st at each end of every row until 96 [92, 88, 84] sts rem, then on every foll alt row until 60 sts rem. Cast off 6 sts at beg of next 6 rows. Cast off rem 24 sts.

CUFFS

With ribber in position and carriage at right, set machine for 1x1 rib. Using B, cast on 70 [76, 80, 86] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 32 rows. Transfer sts for st st. With P side

facing, replace 90 [96, 100, 106] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+2, K 1 row. Cast off.

NECK BORDER AND NECKBAND

Join right shoulder seam. Push 84 [88, 92, 96] Ns at left and right of centre to WP. 168 [176, 184, 192] Ns. With P side facing, pick up 70 [74, 78, 82] sts around back neck edge and 98 [102, 106, 110] sts around front neck edge and place on to Ns. Unravel WY. Insert punchcard 1 and lock on 19th row. Set RC at 000. Using MT, K 2 rows B. Using MT-1, K 2 rows A. Release card and cont in Fair Isle. Using MT-2, K 4 rows MC/B. Cont in st st. Using MT-3, K 2 rows MC. Using WY, K a few rows and release from machine, leaving Ns in WP. With K side facing, replace sts on to Ns. Unravel WY. Using MT-3 and B, K 1 row. With ribber in position, set machine for 1x1 rib. Transfer every alt st on to corresponding N on ribber. Cont in 1x1 rib. Using MT-7/MT-7, K 30 rows. Transfer sts for st st. Using MT-3, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder, neck border, neckband, side and sleeve seams. Set in sleeves. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in B.

BACK

With ribber in position and carriage at right, set machine for 1x1 rib. Push 79 [85, 91, 97] Ns at left and right of centre O to WP. 158 [170, 182, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using B, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 32 rows. Transfer sts for st st. Set RC at 000. Using MT, cont in Fair Isle patt, K 134 [140, 144, 150] rows. Work measures 44 [46, 47, 49] cm, 17 1/4 [18, 18 1/2, 19 1/4] in.

SHAPE ARMHOLES

Cast off 5 [6, 7, 8] sts at beg of next 2 rows and 3 [4, 5, 6] sts at beg of foll 2 rows. Dec 1 st at each end of next and every foll alt row until 120 [126, 130, 136] sts rem. K 41 [45, 45, 49] rows.

SHAPE NECK

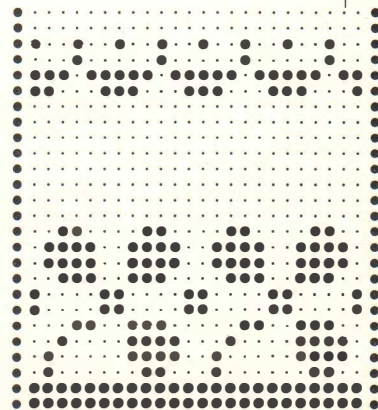
Note patt row on card. Using nylon cord, K 77 [82, 86, 91] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 31 [32, 32, 33] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over 34 [38, 42, 46] Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 21 [25, 25, 29] rows.

SHAPE NECK

Note patt row on card. Using nylon cord, K 68 [73, 77, 82] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 31 [32, 32, 33] sts rem. K 4 rows. Cast off. With carriage at right, unravel nylon cord over 16 [20, 24, 28] Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.



PUNCHCARD 1

6 MAN'S FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Emu Superwash 4-ply.
10 [11] x 50g balls in Blue (MC).
2 [3] x 50g balls in Navy (A).
2 [2] x 50g balls in Red (B).
2 [2] x 50g balls in White (C).

GARMENT WEIGHT

Finished garment in second size weighs 730g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- Robert Glew & Co. Ltd., Leeds Road, Greengates, Bradford, West Yorkshire BD10 9TE.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is 4-ply, medium.

MEASUREMENTS

To fit chest 97-102 [107-112] cm, 38-40 [42-44] in.
Actual size 108 [124] cm, 42½ [49] in.
Length to shoulder 69.5 [72] cm, 27½ [28½] in.
Sleeve seam 51 [53] cm, 20 [21] in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

31 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch card, as shown, or fill in pattern card using punchcard as a guide, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 6 rows MC/B, 2 rows MC only (st st), 4 rows MC/C, 12 rows MC/A, 4 rows MC/C, 2 rows MC only (st st), 8 rows MC/B, 6 rows MC only (st st), 2 rows MC/A, 4 rows C/A, 2 rows MC/A and 6 rows MC only (st st). These 56 rows form pattern.

right, unravel nylon cord over 34 Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 186 [194] rows. 32 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using

nylon cord, K 95 [107] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. K 1 row. Dec 1 st at beg of next and every foll alt row until 56 [68] sts rem. K 12 rows. Cast off. With carriage at right, unravel nylon cord over 20 Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

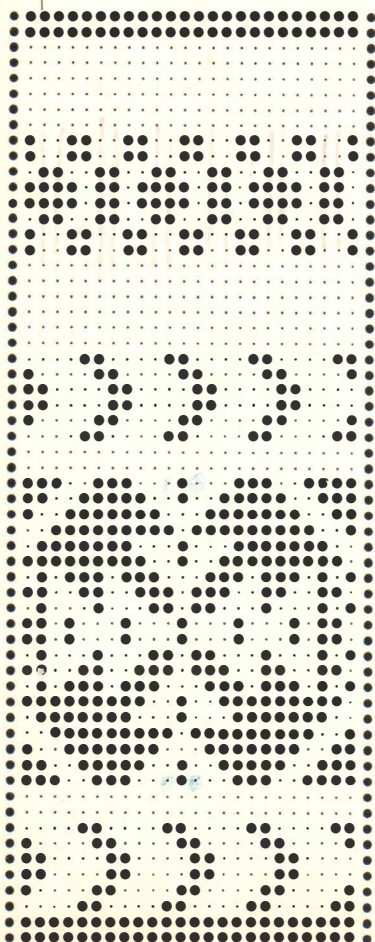
BACK

With carriage at right and using MC, cast on 170 [194] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 36 rows. Transfer sts for st st *. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt **. K 210 [218] rows.

SHAPE NECK

Note patt row on card. Using nylon cord, K 102 [114] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 56 [68] sts. K 2 rows. Cast off. With carriage at

PUNCHCARD CHART



SLEEVES

Push 106 [112] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert card and lock on first row. Set RC at 000. Using MC, K 2 rows. Release card and cont in Fair Isle patt. K 4 rows. Shape sides by inc 1 st at each end of next and every foll 6th [5th] row until there are 156 [168] sts. K 3 [20] rows. RC shows 154 [162]. Cast off.

CUFFS

With carriage at right and using MC, cast on 80 [84] sts in 1x1 rib. Work as for back from * to *. With P side facing, replace 106 [112] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+2, K 1 row. Cast off.

NECKBAND

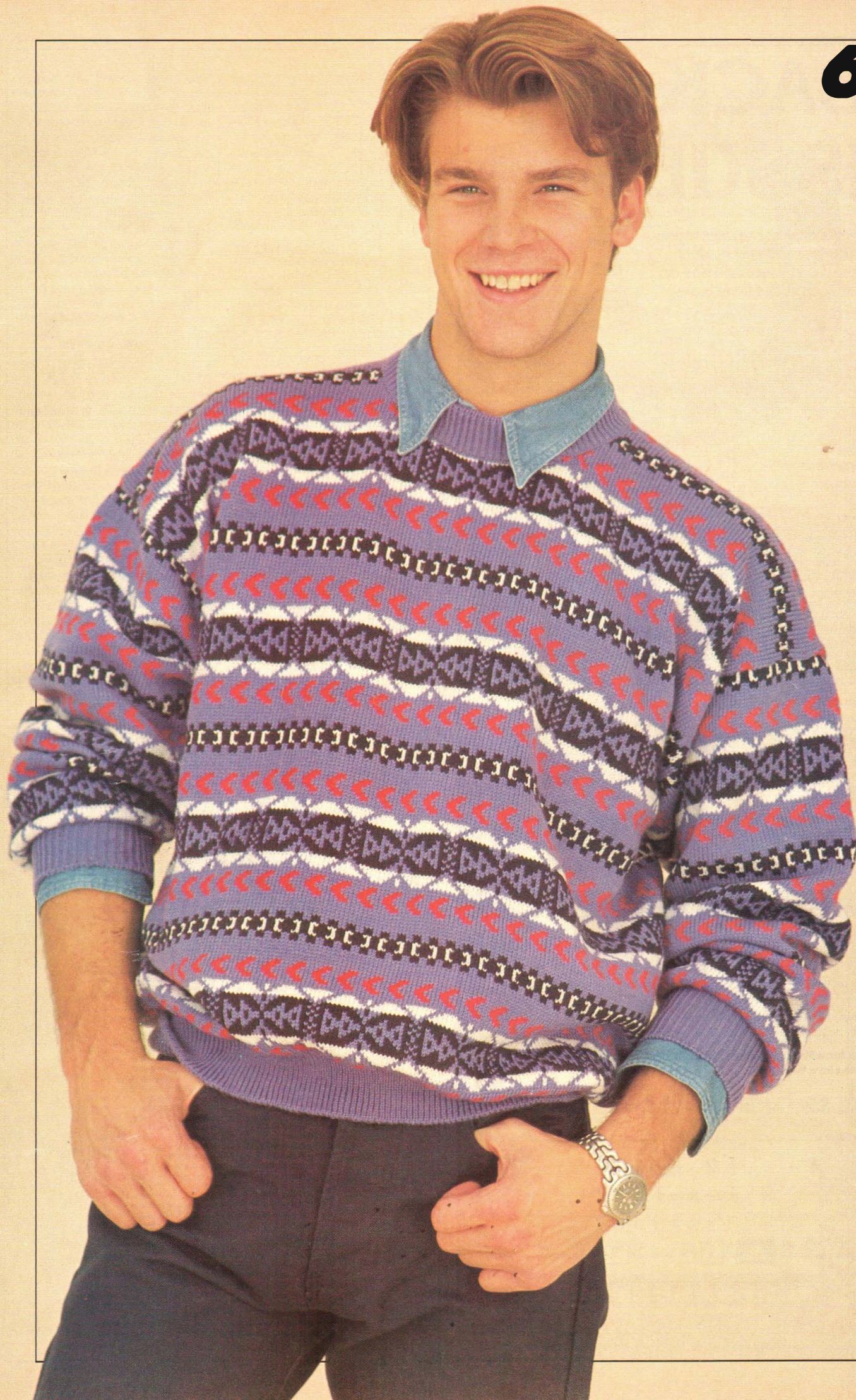
Join right shoulder seam. Push 170 Ns to WP. With K side facing, pick up 170 sts around neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-7/MT-7, K 37 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.



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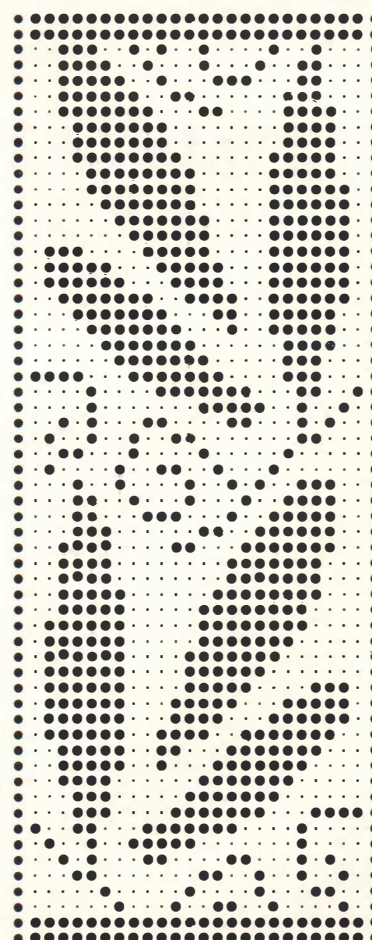
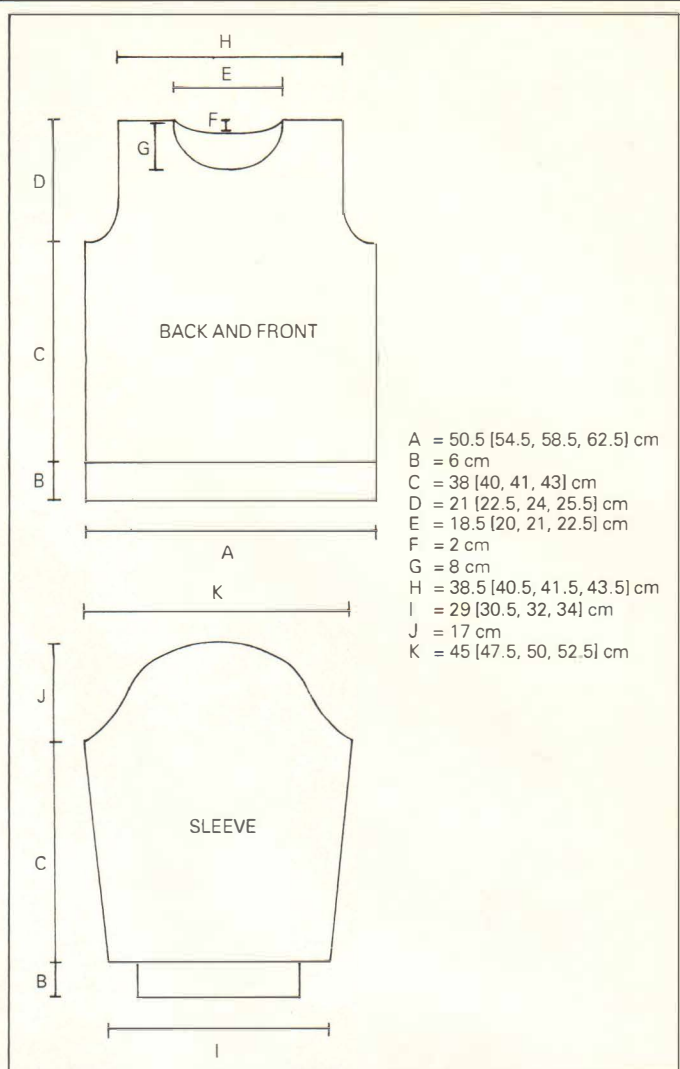
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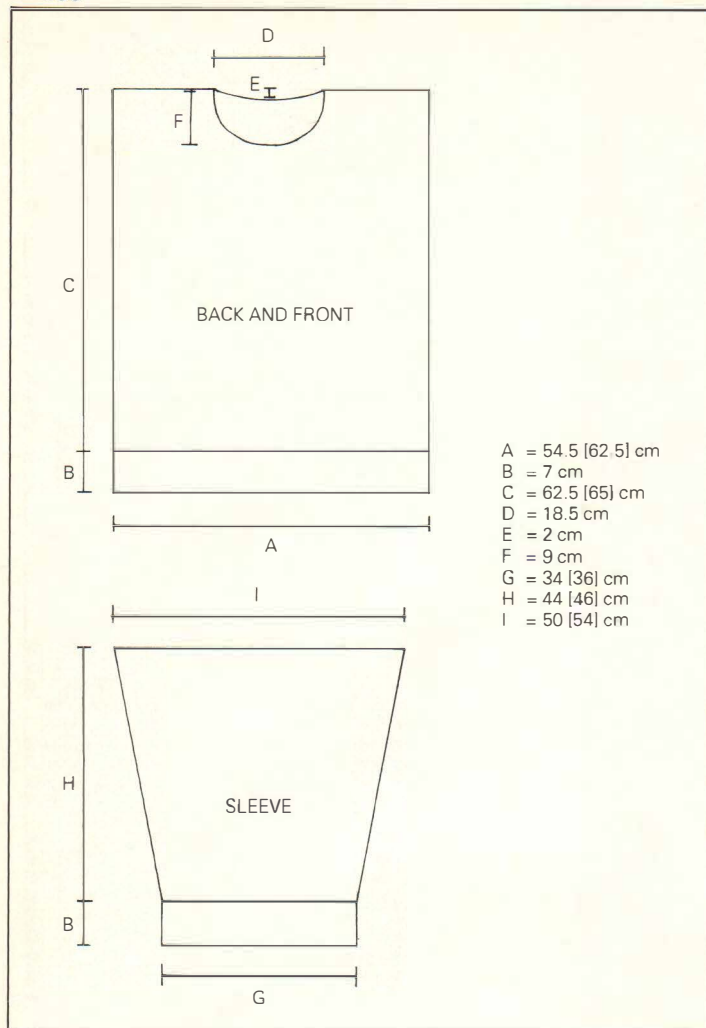
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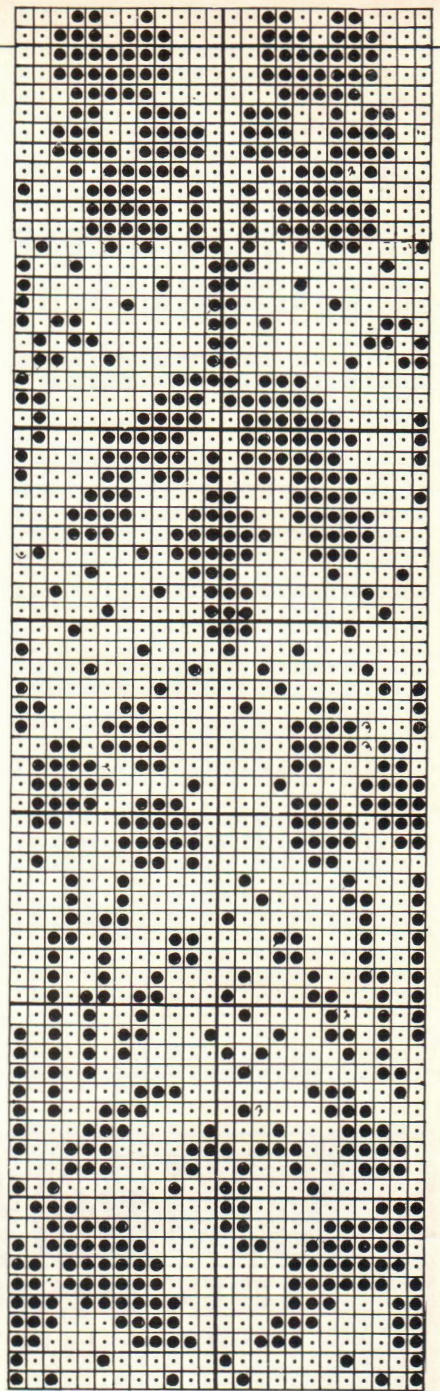
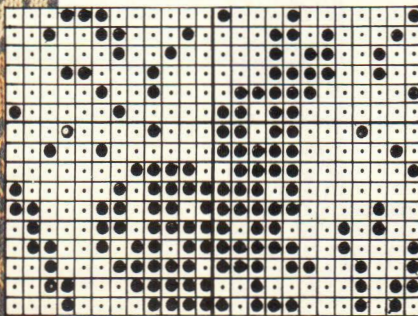


MILLE
FLEURS



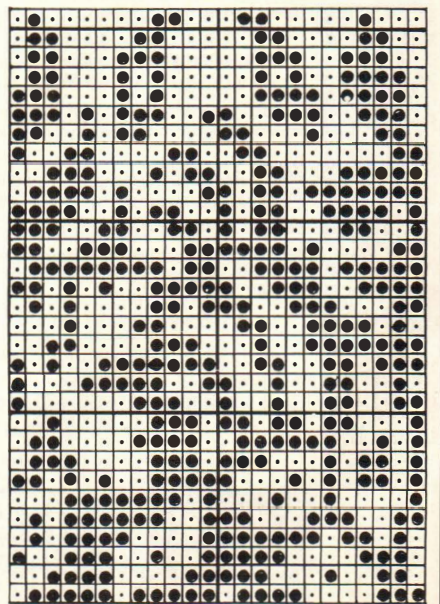
FOLIAGE AND RABBIT

RABBIT BORDER



MILLE FLEURS PATTERN

FOLIAGE BORDER



INSPIRATIONS

THROUGH THE AGES

Iris Bishop

THE MIDDLE AGES

During the Middle Ages, there were many wonderful artistic achievements, one of the greatest being in the design and production of tapestries. The rich colours and motifs from this period which translate so well into knitwear are the basis of this month's designs.

Many tapestries called 'Mille fleurs', feature small floral motifs either as borders or as a background to the main picture. My two floral designs can be used individually as border patterns, or together for a rich tapestry effect. Other tapestries of the time

reflected country life, in landscapes and hunting scenes, so I have included a 'foliage' and 'rabbit' border to create this look.

YARNS AND COLOURS

There can be no better reference for colour than looking at original

tapestries. Dark rich colours from black to olive and deep turquoise are favourite background colours with pale, subtle greens, gold and rust for motifs. Ideally colours should be slightly muted with a faded appearance, rather than bright. Wool is the ideal yarn to produce an authentic look, but I like to mix in some cotton and other fibres for the motif colours, to produce a more fluid fabric.

MILLE FLEURS PATTERN

Knit welt and so on in black or a very dark colour and use this as the background colour, threaded in feeder 1, throughout the Fair Isle pattern.

Starting at row 1 of card, use the following colours in feeder 2: Rows 1-16: Sage (or other 'soft') green

Rows 17-27: Pale green

Rows 28-37: Rose pink

Rows 38-53: Sage green

Rows 54-59: Pale green

Rows 60-67: Buttermilk

Rows 68-72: Sand

FOLIAGE AND RABBIT BORDERS

These borders can be used individually but I like to use them together, with the rabbit amongst the foliage.

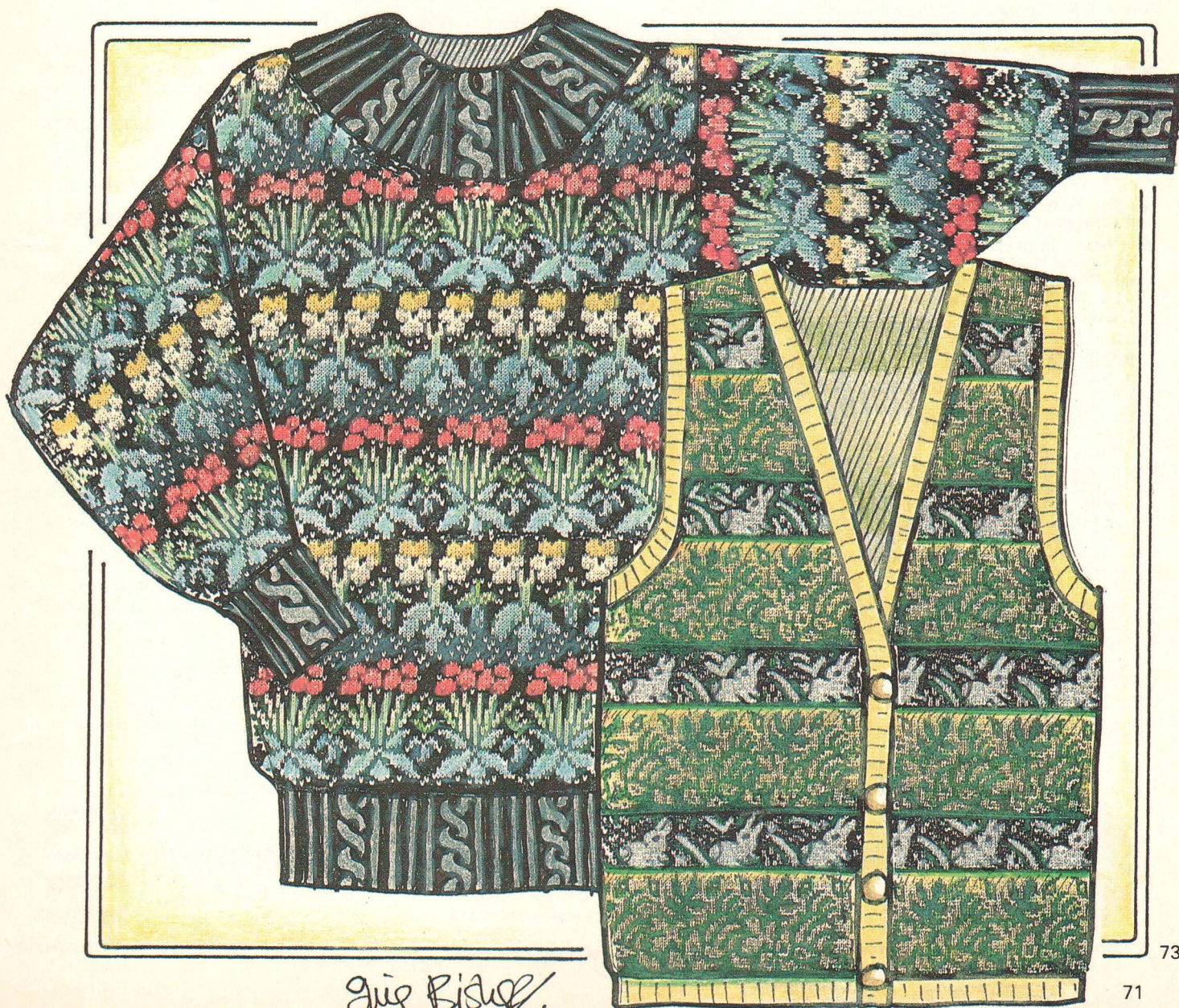
Knit welts in dark green. * Starting at row 1 of 'Foliage' card, knit 31 rows Fair Isle with gold in feeder 1 and green in feeder 2.

Knit two plain rows of gold and two plain rows of green.

Starting at row 1 of 'Rabbit' card, knit 16 rows Fair Isle with green in feeder 1 and buttermilk in feeder 2. Knit two plain rows of green.

Repeat from *.

NOTE: When repeating border patterns, I sometimes like to reverse the direction of the motifs as illustrated here on the knitted sample.



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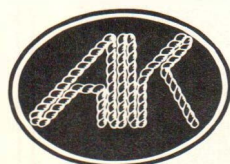
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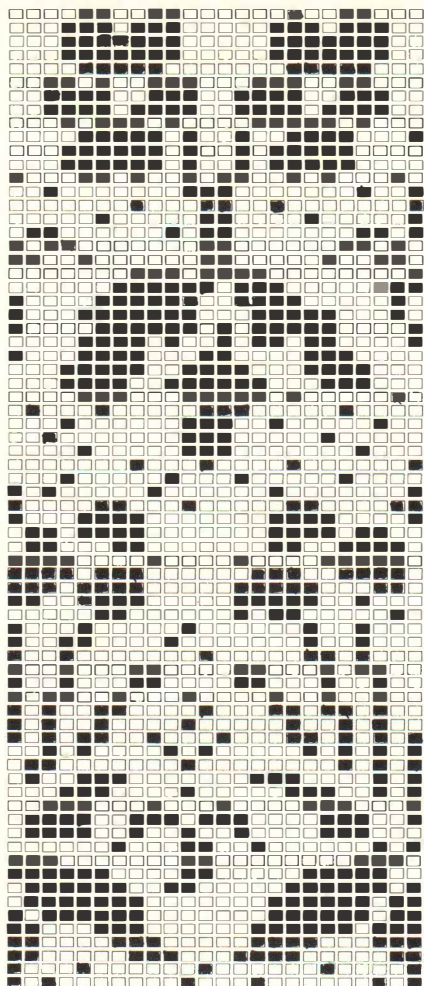
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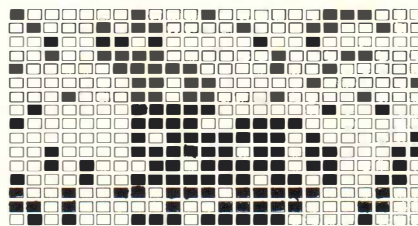


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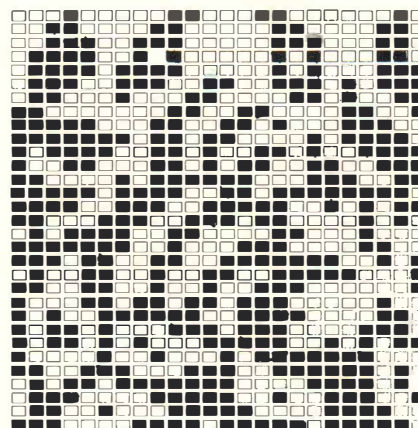
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TEACH-IN

THE RIBBER – PART 6

So far in this ribber series my articles have all been about welts, which is what most of us buy our ribbers for initially. Now, though, I'm moving on to what I always think of as the 'fun bit' – the various fabrics which the ribber can produce.

Ann Kite

This month I'm concentrating on **English and Fisherman's ribs**, a group of fabrics knitted using the directional, non-selective tuck facility. That sounds very complicated, but you've already been using the directional, non-selective slip facility to knit the circular rows every time you cast on. The tuck facility is similar. In the November 1992 Teach-In, I wrote about the controls of both the main and ribber carriages and how they can be set to knit one way and slip or tuck the other; however let's have a recap.

First the main carriage. On Silver and Knitmaster main carriages, it's the side levers that give the directional control. With the cam lever on slip or tuck, the carriage will slip or tuck when the side lever is on 0, but knit when the side lever is on ∇. It's the side lever nearest the knitting at the beginning of the row that controls what happens on that row. By the way, this only works so long as there isn't a pattern in the machine. That is, without a punchcard or electronic programme (chunky and DK electronics only) in the machine. If there IS a pattern in the machine, when the side lever is on ∇ the machine will interact with the pattern and the machine will therefore slip (or tuck) and knit according to the pattern. Actually, with the Silver and Knitmaster chunky and DK machines you **MUST NOT** put the main carriage to tuck whilst knit-

ting with the ribber. This applies to both electronic and punchcard chunky machines. However, you can still knit English rib.

The Silver and Knitmaster standard and fine gauge electronic machines don't have manually controlled side levers. The side levers are controlled by the cam lever, which has C and E settings. On the C setting, the carriage slips one way and knits the other; on the E setting it tucks one way and knits the other. On these machines, the C and E settings function correctly even if the machine is turned on with a pattern in. However, there is no point in having the machine turned on if you're knitting a garment in English or Fisherman's rib.

On Brother machines, it's the Part and tuck buttons that control what happens. With the Part (or tuck) button in, the carriage slips (or tucks); if the Part (or tuck) button is out, the carriage knits. Again, of each pair of Part or tuck buttons, it's the button nearest the knitting at the beginning of the row that controls what happens on that row.

The Toyota main carriage has three slip (or tuck) positions, right, central and left. In the central position, the carriage slips (or tucks) both ways. In the left or right position, it slips (or tucks) to the left or right.

The ribber carriages can also slip or tuck in a directional way. The 'outer levers' select between

knit and slip or tuck. The 'outer levers' on the various machines are: the set levers on Silver and Knitmaster; the cam levers on Brother and the ET levers on Toyota. With the outer levers DOWN, the ribber carriage knits; with them UP, the carriage slips or tucks. Again it is the lever nearest the knitting at the beginning of the row that controls what happens on that row.

The choice between slip and tuck is made by the position of the third lever, that is the pick knob on Silver and Knitmaster standard gauge; the (ribber) cam lever on Silver and Knitmaster chunky and DK; the tucking lever on Brother and the centre lever on Toyota. This third lever selects between slip and tuck when the outer pair are in the slip/tuck position. When the outer levers are in the KNIT position, the third lever has no effect.

Now let's look at English or half-Fisherman's rib – two names for the same fabric. It's knitted by tucking one way and knitting the other on one of the beds and knitting both ways on the other.

On most machines, this means there are four ways to knit English rib. You can make the main carriage tuck to the left or right while the ribber knits both ways; or you can make the ribber tuck to the left or right while the main bed knits both ways. See Figure 1.

On the Silver and Knitmaster chunky and DK machines, you can only use the two options where it is the RIBBER tucking.

On Silver and Knitmaster standard and fine gauge electronics, the E setting makes the main bed tuck to the right and knit to the left, while the ribber is set to knit both ways; or you can use the two ribber tucking options as above. So you have a total of three options.

You may wonder 'why bother with this, why not just follow the one setting given in the manual?'. Well, firstly, I enjoy knowing what my machine can and can't do. Secondly, if you understand your machine and what is happening, you're far less likely to make a mistake, such as tucking both ways and causing a jam. Thirdly, I find that English rib is one of the more difficult stitches to knit. Any slight damage to the machine can result in it not knitting properly. On some machines I find that it will work perfectly if you're tucking to the left and knitting to the right, but not if knitting to the left and tucking to the right, or vice versa.

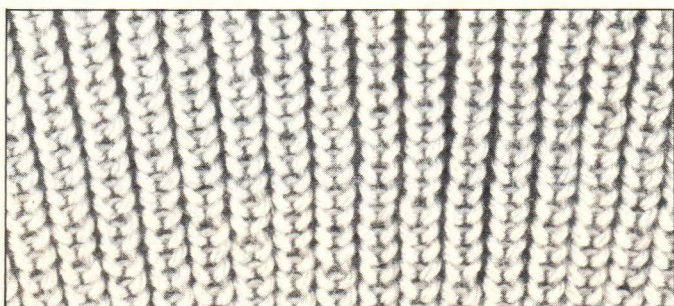
On Silver, Knitmaster and Brother machines I think that this often arises due to a roughness around the yarn feeder or the connecting arm, perhaps if there is a roughness on one side and not on the other. If the problem arises, disconnect the connecting arm, turn it over and feel around the yarn feeder. If it's rough, a VERY gentle file with a needle file will usually smooth it. But GENTLE is the word, DON'T make a groove, or you'll be out of the frying pan and into the fire! But if you can't get one setting to work, it is useful to know there are others.

All four options give the same fabric, English rib, though you can't swap from one setting to another while knitting a garment. If you change the direction you're tucking in, you'll get a line across your work. If you change from tucking on the main bed to tucking on the ribber, or vice versa, you'll find the right side is now the wrong side of the fabric!

Double English rib, or Fisherman's rib, is a different fabric. For this, each carriage tucks one way and knits the other. The carriages must be set so that only one bed tucks on each row while the other knits. So this fabric can be knitted in two ways. The main bed can tuck to the right and knit to the left while the ribber knits to the right and tucks to the left. Or, alternatively, the main bed can tuck to the left and knit to the right while the ribber knits to the left and tucks to the right. The alternative settings are given in Figure 2. Again, there is only one possible setting on the Silver and Knitmaster standard or fine gauge electronics while the Silver and Knitmaster chunkies and DK can't knit Fisherman's rib as they cannot tuck on the main bed when the ribber is being used.

I suggest you knit through all the settings in this article that are appropriate to your machine. As you do, look at your machine. See which bed is tucking and in which direction. Doing this should take some of the mystery out of your machine and ribber and help you understand how your machine functions.

Choice of yarn is important and depends on the needle set up you want to use. You can use either a full needle rib, or a 1x1 rib (Figure 3). With a full needle rib you must use a fine yarn. This means two ply, two strands of 2/30's, or three ply on a standard gauge machine, or double knit on a chunky. When using a yarn that is fine for your



English rib knitted on chunky machine



Double English or Fisherman's rib knitted on standard gauge machine

FIGURE 1

ENGLISH RIB			
Needle Arrangements and Yarn			
EITHER OR	1x1	Full pitch	Medium yarn
	Full needle rib	Half pitch	Fine yarn
CARRIAGE SETTINGS			
SILVER AND KNITMASTER MACHINES			
	<i>Tuck to Left</i>	<i>Tuck to Right</i>	
MAIN BED TUCKING - Electronic machines (standard and fine gauge)			
MAIN CARRIAGE			
Cam lever	Tuck	Tuck	
Right side lever	▽	○	
Left side lever	○	▽	
RIBBER CARRIAGE			
Set levers	I	I	
Pick knob	←	←	
MAIN BED TUCKING - Electronic machines (standard and fine gauge)			
MAIN CARRIAGE			
Cam lever	E		
RIBBER CARRIAGE			
Right set lever	I		
Left set lever	I		
Pick knob	←		
RIBBER TUCKING - Punchcard and electronic machines (all gauges)			
RIBBER CARRIAGE			
Right set lever	I	○	
Left set lever	○	I	
Pick knob (standard gauge)	∩	∩	
Cam lever (chunky)	∩	∩	
MAIN CARRIAGE			
Cam lever	○	○	
Side levers (where applicable)	▽	▽	
BROTHER MACHINES			
MAIN BED TUCKING			
	<i>Tuck to Left</i>	<i>Tuck to Right</i>	
MAIN CARRIAGE			
Right tuck button	Out	In	
Left tuck button	In	Out	
RIBBER CARRIAGE			
Right cam lever	N	N	
Left cam lever	N	N	
Tucking lever	R	R	
RIBBER TUCKING			
RIBBER CARRIAGE			
Right cam lever	N	PR	
Left cam lever	PR	N	
Tucking lever	P	P	
MAIN CARRIAGE			
Cam buttons	ALL OUT	ALL OUT	
TOYOTA MACHINES			
	<i>Tuck to Left</i>	<i>Tuck to Right</i>	
MAIN BED TUCKING			
MAIN CARRIAGE			
Selection lever	Tuck <	Tuck >	
RIBBER CARRIAGE			
ET levers	Plain	Plain	
Centre lever	Empty	Empty	
RIBBER TUCKING			
RIBBER CARRIAGE			
Right ET lever	Plain	Empty/Tuck	
Left ET lever	Empty/Tuck	Plain	
Centre lever	Tuck	Tuck	
MAIN CARRIAGE			
Selection lever	PL	PL	

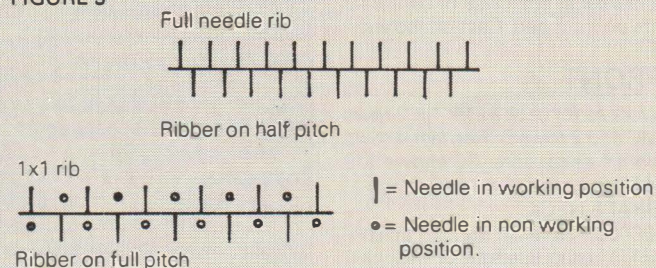
machine on Silver, Knitmaster or Brother machines use the close knit bar. This slides under the edge of the needlebed on the main bed and helps the stitches knit off properly. I find I often need more weight than I do with other stitches, say three or four large ribber weights for 100 stitches on

a standard gauge machine, or three for 50 on a chunky. You may also need to use the small weights hung from the wire hooks. The flat part of the hook is positioned across the knitting between the beds at each edge. You should move the hook and weight up about every 20 to 30

FIGURE 2

FISHERMAN'S RIB			
Needle Arrangement and Yarn			
EITHER OR	1x1	Full pitch	Medium yarn
	Full needle rib	Half pitch	Fine yarn
NOTE THAT THE FOLLOWING MACHINES CANNOT KNIT FISHERMAN'S RIB:			
Silver	Knitmaster	Chunky and Double Knit	
		Chunky	
CARRIAGE SETTINGS			
SILVER AND KNITMASTER MACHINES			
Punchcard machines (standard and fine gauge)			
	<i>Setting 1</i>	<i>Setting 2</i>	
MAIN CARRIAGE			
Cam lever	Tuck	Tuck	
Right side lever	○	▽	
Left side lever	▽	○	
RIBBER CARRIAGE			
Right set lever	I	○	
Left set lever	○	I	
Pick knob	∩	∩	
Electronic machines (standard and fine gauge)			
MAIN CARRIAGE			
Cam lever	E		
RIBBER CARRIAGE			
Right set lever	I		
Left set lever	○		
Pick knob	∩		
BROTHER MACHINES			
MAIN CARRIAGE			
Right tuck button	In	Out	
Left tuck button	Out	In	
RIBBER CARRIAGE			
Right cam lever	N	PR	
Left cam lever	PR	N	
Tucking lever	P	P	
TOYOTA MACHINES			
MAIN CARRIAGE			
Selection lever	Tuck >	Tuck <	
RIBBER CARRIAGE			
Right ET lever	Plain	Empty/Tuck	
Left ET lever	Empty/Tuck	Plain	
Centre lever	Tuck	Tuck	

FIGURE 3



rows. The basic rule is to use the minimum number of weights that ensures the machine knits correctly.

With most of the yarns I've suggested, use tension 3/3 or 4/4. This isn't meant to be the perfect tension, but it will get you started. I find with most rib fabrics it's easier to start with a tension that's a little loose and gradually tighten it, than to start with a tension that's too tight and which may cause the carriage to jam. With a fine two ply yarn on standard gauge machines and double knit on chunkies, start at tension 1/1 or 2/2.

All rib fabrics require special techniques or precautions when you are making an entire garment from them. The most important of

these are: 1) knit a large tension swatch (at least 100 stitches by 100 rows) and allow it to rest overnight before measuring it; 2) if you have to leave your knitting part way through a piece, remove the weights from the comb and support the comb on a chair while you're away. Otherwise your knitting may grow even when you're not at the machine! and 3) use cut-and-sew necks. The holding position can be very difficult to use when knitting with the ribber. I hope to write about cut-and-sew necks and making garments on the ribber later in this series.

FOOTNOTE: English and Fisherman's ribs are taught on my Open Learning Video Course No.7D.

BACK

Handle down. Orange strippers. Set up 122 [134] Ns on each bed in WP for full needle rib. (E6000 – cast on 2.) Set lock on N/N and stitch size to 2/2. Using MC, K 1 row. Set lock on CX/CX and stitch size to 2¹/₂/2¹/₂, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 3/3, K 23 rows. Arrange pushers as in diagram 1. (E6000 – Patt A with back bed pushers and lock as diagram 1.) Set RC at 000. Set lock on FX/BX ← and stitch size to 4/4. Cont in colour sequence as follows:-

* K 2 rows B and 2 rows A. Rep last 4 rows from * 21 [22] times more. RC shows 88 [92].

* K 2 rows A and 2 rows MC. Rep last 4 rows from * 21 [22] times more. RC shows 176 [184].

* K 2 rows MC and 2 rows B. Rep last 4 rows from * 21 [22] times more. RC shows 264 [276].

* K 2 rows B and 2 rows A. Rep last 4 rows from * 21 [22] times more. RC shows 352 [368].

SHAPE ARMHOLES

Remember to return pushers under empty Ns to blocking rail. Cast off 10 sts on each bed at each end. 102 [114] sts rem on each bed. * K 2 rows A and 2 rows MC. Rep last 4 rows from * 21 [22] times more. RC shows 440 [460] **.

* K 2 rows MC and 2 rows B. Rep last 4 rows from * 21 [22] times more. RC shows 528 [552]. Place a marker at each side of centre 40 sts on front bed. Cast off loosely.

FRONT

Work as for back to **. * K 2 rows MC and 2 rows B. Rep last 4 rows from * once more. RC shows 448 [468].

SHAPE NECK

(E6000 – Note RC number on console.) Using a length of MC, cast off centre 14 sts on each bed and return pushers under these Ns to blocking rail. Note position of pushers and Ns at left. Transfer sts at left on to decker combs and return pushers under these Ns to blocking rail. Cont on rem sts for first side. Set RC at 000. Keeping colour sequence correct, dec 1 st on each bed at neck edge of next and foll 12 alt rows. 31 [37] sts rem on each bed. K to row 80 [84]. Cast off loosely. Return pushers to blocking rail. Arrange Ns at left as noted. Replace sts from decker combs on to Ns. Arrange pushers as noted. (E6000 – Return to noted row on console.) Finish to correspond with first side, reversing shapings.

SLEEVES

Handle down. Orange strippers.

7 DUOMATIC SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 80 and E6000 machines.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Forsell's Sirocco.

1 x 400g cone in Flint (MC).

1 x 400g cone in White (A).

1 x 400g cone in Azure (B).

GARMENT WEIGHT

Finished garment in first size weighs 350g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is 3-ply, fine.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.

Actual size 105 [116] cm, 41¹/₂ [45¹/₂] in.

Length to shoulder 70 [73] cm, 27¹/₂ [29] in.

Sleeve seam 43.5 [46] cm, 17 [18] in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

50 stitches (on each bed) to 22 cm and 100 rows to 12.5 cm, measured over pattern as diagram 1 using 2 rows MC and 2 rows C (E6000 – patt A with back bed pushers and setting as diagram 1). Lock set to FX/BX ← (stitch size approximately 4/4).

50 stitches (on each bed) to 23 cm and 100 rows to 19 cm, measured over pattern as diagram 3 (stitch size approximately 4/4).

For perfect results, please check your tension carefully.

KNITTING NOTES

For the second size of this sweater, you have 12 extra stitches on each bed. You will need to add 2 extra pushers to each group of 20 pushers shown on diagram 1 (22 pushers in each group on front bed). Remember to put a pusher into the blocking rail for every stitch decreased and to bring a pusher into position for every stitch increased on the front bed. Pushers on the back bed can be left in rest position when stitches are decreased as you are not using the arrow keys.

Break off a length of A before beginning so that you can cast off the underarm stitches at the left of the bed when casting off at the right. (E6000. Use Tech 183 BUT follow the directions in diagram 1 for the back bed pushers and lock setting.)

For the purpose of this pattern, RC refers to the RC on the lock not on the console.

On row 3 of every 88 [92] row sequence, hold the work down at the right to prevent the side edge being pulled up.

E6000 PATTERN A

Progr	ENT	Enlarge Position	ENT
Erase	ENT	C on?	NO
Cast on	2 ENT	If R8	ENT
All St Patt	NO	↔ St 2	NO
St Patt A	1100 ENT	↔ x 20 [22]	ENT
Alter	NO	↔ 40 [44]	ENT
Knit Tech	183 ENT	Outline	NO
(See Notes)		Position	NO
		Test	NO

Continue to end of program in the usual way.

Set up 59 Ns on each bed in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 2.

(E6000 – Cast on 4.) Set lock on N/N and stitch size to 2/2. Using MC, K 1 row. Set lock on CX/CX

and stitch size to 2¹/₂/2¹/₂, K 2 rows. Rack one full turn to the right. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 3/3, K 34 rows. Set lock on CX/CX and stitch size to 2¹/₂/2¹/₂. Push up empty Ns in between Ns on both beds to WP. 59 Ns on each bed. K 2 rows. Set lock on N/N and stitch size to 3/3, K 1 row. Arrange pushers as in diagram 3 for all machines. Set RC at 000. Set lock on FX/N and stitch size to 4/4. Shape sides by inc 1 st on each bed at each end of every 10th row until there are 97 [101] sts on each bed. K 8 [2] rows. RC shows 198 [212]. Place marker at each end. K 24 rows. Cast off loosely.

NECKBAND

Handle down. Orange strippers. Set up 125 [128] Ns on each bed in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 2. (E6000 – Cast on 4.) Set lock on N/N and stitch size to 2¹/₂/2¹/₂. Using MC, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Rack one full turn to the right. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 3¹/₂/3¹/₂, K 34 rows. Push up empty Ns in between Ns on both beds to WP. Set lock on CX/CX and stitch size to 2¹/₂/2¹/₂, K 2 rows. Set lock on N/N and stitch size to 3/3, K 1 row. Set RC at 000. Set lock on CX/CX and stitch size to 4¹/₂/4¹/₂, K 2 rows. Black strippers. K 2 rows. Set stitch size to 5/5, K 2 rows. Set stitch size to 5¹/₂/5¹/₂, K 2 rows. RC shows 8. Either K a few rows in WY and release from machine or join on the machine using the Passap method, after joining one shoulder seam.

MAKING UP

Join right shoulder seam. If you have not already used the Passap method for joining neckband, pin it into position. Unravelling WY as required, backstitch through open loops of last row worked in MC on the right side and then slip stitch through loops on wrong side. Join left shoulder and neckband seam. Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side and sleeve seams. Fold rib of neckband in half to wrong side and catch down on inside.



DUOMATIC UPDATE

It is time to pick up a pocket again. This month let us start with pockets which have a vertical opening.

Hazel Duignan

The opening can be in a side seam or in a garment which has a vertical split knitted in. Obviously the side seam is the easiest and is ideal for a skirt. However, it is sometimes better to have the pocket opening further to the front of a garment such as a jacket and there are two methods of achieving this.

To knit a vertical split decide on the position and length of the split. Remove the stitches at the left of the split on to decker combs and knit the stitches at the right of the split to the required length. As with dividing for a neck it will be necessary to note the position of the pushers if you are using them before you divide (E6000. Note RC number on the console).

Replace stitches from the decker combs and remove the stitches from the right on to decker combs. Arrange pushers (E6000. Go back to noted RC number) and knit the left side to match the right. Replace stitches from decker combs at right of

work and continue knitting to the top of the garment. It is a good idea to add one stitch at the split edge of each side before knitting the split and to decrease this stitch when the split is long enough. This will give you a stitch for a seam when you are joining the pocket to the garment.

The second method of getting the split where you want it to be is to move the side seam (see diagram 1). I have extended the back and narrowed the front. The solid lines are the lines of the original garment and the dotted lines are the altered lines; this will bring the side seam down at the inside edge of the armhole shaping. This method looks good if instead of knitting the usual pocket hem you put a band of rib or doubled stocking stitch from the shoulder to the hem on the seam. Put the pocket, in the position which you prefer, into the seam.

The second method is much easier than the vertical slit knitted in and saves quite a lot of time if you are in a hurry.

The pocket bags to use with the vertical opening are different to the ones we used last month for the horizontal opening. I have illustrated them by means of diagrams as they do not show up very well in a photograph.

Diagram 2 shows one bag which is useful for a jacket. It would be better to knit in stocking stitch for all the bags even if the garment is in a thicker fabric. This means that you will have to do a little calculation to get the size right. When the bag is finished, sew it into place (graft the top three centimetres together and remove waste yarn first). Finish with a hem or band of the sort you would use with a horizontal pocket.

Diagram 3 shows a pocket which is useful for a skirt. The measurements on either of these pockets can be altered to suit the garment which you are knitting. If you have difficulty deciding on measurements, either measure pockets in an existing garment or cut the pockets out in paper to see how they will look.

If all this sounds very complicated, please do not be put off as it is all, as usual, much easier to knit than to explain. What a pity you are not able to gather round and watch while I knit a pocket rather than just read about it.

Now for a horizontal pocket opening on a double bed fabric. I have knitted a sample, shown in the photograph, and here are the instructions. Use a three ply yarn or two ends of 2/30s acrylic.

First knit bag:- Handle down, orange strippers.

Push up 26 needles on each bed. Set lock to N/N and stitch size to 2¹/₂/2¹/₂, knit 1 row.

Set lock to CX/CX, stitch size 3/3, knit 2 rows. RC 000.

Increase stitch size to 4/4, knit 2 rows.

Increase stitch size to 4¹/₂/4¹/₂, change to black strippers and knit to RC 80.

Set lock to N/GX, knit 8 rows.

Increase stitch size to 5¹/₂, knit 1 row.

Set lock to GX/N, stitch size 4¹/₂, knit 8 rows.

Increase stitch size to 5¹/₂, knit 1 row.

Knit a few rows of waste yarn on each bed still knitting with GX/N, then N/GX.

Remove from machine. Steam well.

Push up 50 needles on each bed.

Handle down, orange strippers.

Set lock to N/N, stitch size 2¹/₄/2¹/₄, knit 1 row.

Set lock to CX/CX, stitch size 2³/₄/2³/₄, knit 2 rows.

RC 000. Set lock to N/N, stitch size 3¹/₂/3¹/₂, knit to RC 15.

On back bed bring a pusher from the rail for every working needle and arrange them, one in rest, one in working position, across the bed. RC 000.

Set lock to AX←/N, stitch size 4/4, knit to RC 60.

Transfer the centre 18 stitches (knit through tuck loops first) from back to front bed; pull one stitch through the other on these 18 needles and remove from the machine either on a small decker comb or waste yarn.

Turn bag inside out and, reducing the 26 stitches to 18 as you work, return the main yarn stitches from the back half of the bag on to the empty front bed needles. Fill the back bed needles with the heels of the stitches.

Check that the pushers remain one in work, one in rest, under the new stitches and continue to knit in pattern for about 40 rows. Cast off loosely.

Return pushers to blocking rail.

* Push up 20 needles on each bed. Set lock to N/N, stitch size 2¹/₂/2¹/₂, knit 1 row.

Set lock to CX/CX, stitch size to 3/3, knit 2 rows. RC 000.

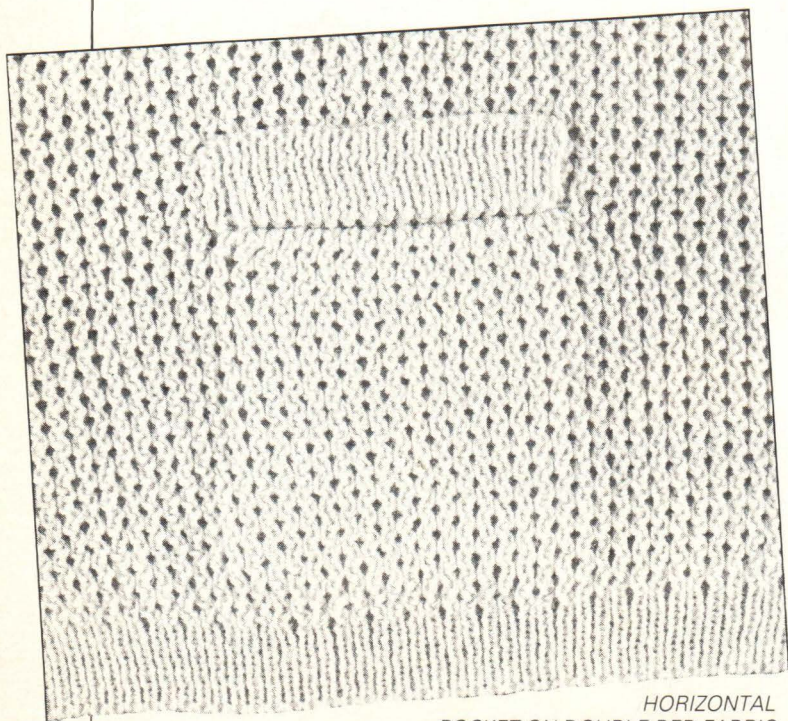
Set lock to N/N, stitch size to 3¹/₂/3¹/₂, knit to RC 10. Transfer back bed stitches to front bed needles and pull one stitch through the other across the row. Put the stitches from the decker comb (on waste yarn) on to the centre 18 of the 20 needles in work. Pull through. Put the stitches from the front of the bag on to these 20 needles (you will need to double up and 'lose' 6 stitches). Pull through again and cast off.

If you prefer you can knit from * in a different manner by putting back on to 20 empty needles the stitches from the decker comb plus the stitches from the band. Fill the back bed needles with the heels of stitches and knit the full needle rib band of 10 rows at stitch size 3¹/₂/3¹/₂ then cast off.

I prefer the first method but do try both to see which you like best. There is no need to knit a full needle rib band, a tubular band or a two by one rib would both be suitable, but do remember that the 2x1 band will be likely to pull in and you will need to allow for this, either in the stitch size, or by using more needles and reducing the stitches to fit the opening when attaching the band.

Until next month.

Happy knitting.



HORIZONTAL
POCKET ON DOUBLE BED FABRIC

DIAGRAM 1

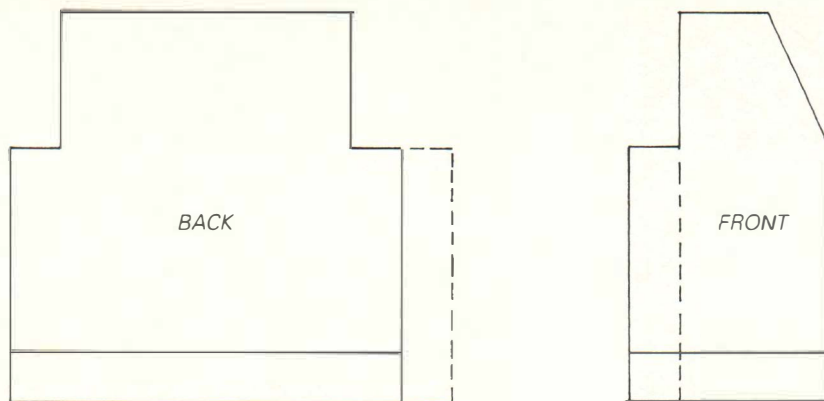
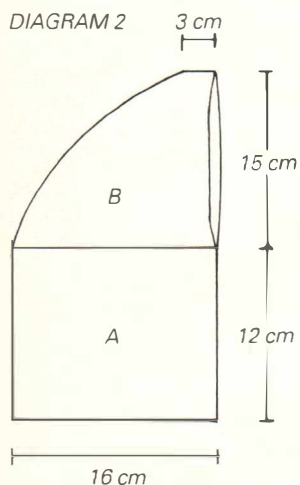


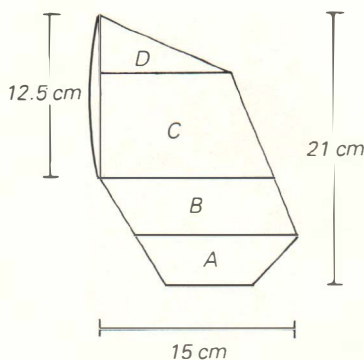
DIAGRAM 2



B. Half tubular, open at right and with stitches decreased at left. Remove on waste yarn.

A. Tubular cast on and knit tubular.

DIAGRAM 3



D. Half tubular, decreasing at right.

C. Half tubular, decreasing on right opposite opening.

B. Knit tubular, increasing on left, decreasing on right.

A. Tubular cast on. Knit tubular, increasing at both sides.

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DIAGRAM 1

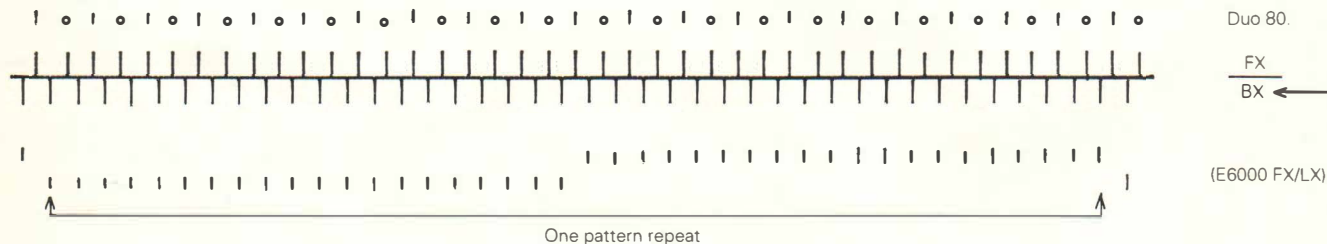


DIAGRAM 2

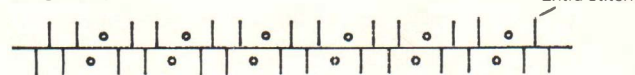
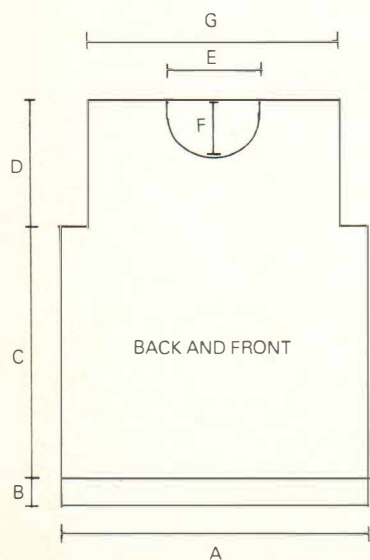
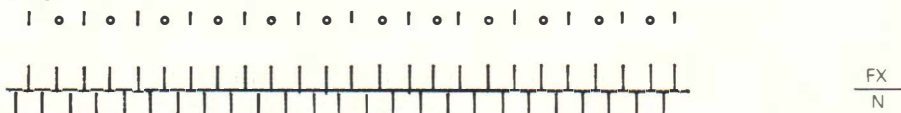
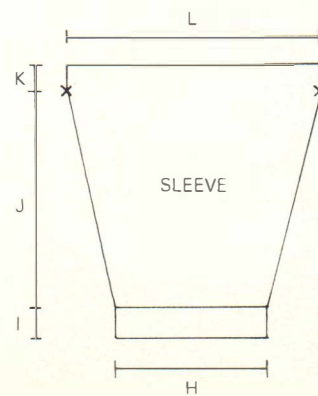


DIAGRAM 3



- A = 53.5 [58.5] cm
- B = 4 cm
- C = 44 [46] cm
- D = 22 [23] cm
- E = 17.5 cm
- F = 10 [10.5] cm
- G = 44.5 [49.5] cm
- H = 27 cm
- I = 6 cm
- J = 37.5 [40] cm
- K = 4.5 cm
- L = 44 [46] cm



8



8 CHILD'S PULLOVER IN SLIP STITCH

BACK

Push 66 [70, 73, 78, 82] Ns at left and 65 [70, 73, 77, 82] Ns at right of centre 0 to WP. 131 [140, 146, 155, 164] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MY, K 43 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.

1ST AND 4TH SIZES

Inc 1 st at right edge.

3RD SIZE

Inc 1 st at each end.

ALL SIZES

132 [140, 148, 156, 164] sts.

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in slip st patt. K 178 [184, 198, 212, 218] rows. RC shows 179 [185, 199, 213, 219] and work measures 32 [33, 35, 37, 38] cm, 12½ [13, 13¾, 14½, 15] in. Place marker at each end **. K 112 [126, 132, 152, 158] rows. RC shows 291 [311, 331, 365, 377] and work measures 49 [52, 55, 60, 62] cm, 19¼ [20½, 21¾, 23½, 24½] in. Place marker between sts 27 and 28 [28 and 29, 29 and 30, 30 and 31, 31 and 32] at left and right of centre 0. Cast off.

FRONT

Work as for back to **.

SHAPE NECK

Note patt row on card. Using nylon cord, K 66 [70, 74, 78, 82] sts at left by hand taking Ns down to NWP and cont on rem sts for first side. Dec 1 st at neck edge on next and every foll 3rd row until 39 [42, 45, 48, 51] sts rem. K 33 [44, 47, 64, 67] rows. Cast off. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in slip st patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 27 [28, 28, 31, 34] Ns at left and 26 [28, 28, 31, 34] Ns at right of centre 0 to WP. 53 [56, 56, 62, 68] Ns. Work as for back from * to *.

1ST SIZE

Inc 1 st at right edge.

3RD, 4TH AND 5TH SIZES

Inc 1 st at each end.

ALL SIZES

54 [56, 58, 64, 70] sts. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in slip st patt. K 8 [4, 6, 12, 12] rows. Shape sides by inc 1 st at each end of next and every foll 6th [6th, 6th, 5th, 5th] row until there are 110 [122, 128, 148, 154]

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Toyota 858 standard gauge punchcard machines.

MATERIALS

Denys Brunton De-lux 4-ply.

1 x 400g cone in Light Grey or Royal (MY).

GARMENT WEIGHT

Finished garment in second size weighs 195g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is 4-ply, medium.

MEASUREMENTS

To fit chest 71 [76, 82, 87, 92] cm, 28 [30, 32, 34, 36] in.

Actual size 81 [86, 91, 96, 101] cm, 32 [34, 35¾, 37¾, 39¾] in.

Length to shoulder 49 [52, 55, 60, 62] cm, 19¼ [20½, 21¾, 23½, 24½] in.

Sleeve seam 33 [36, 38, 42, 45] cm, 13 [14½, 15, 16½, 17¾] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 66 rows to 10 cm, 4 in measured over slip stitch (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used purl side of knitting as right side of garment.

Punch card, as shown, before starting to knit.

We used Toyota cards 858 for the blue sweater and 860 for the grey sweater and reproduce them courtesy of Toyota. For further information about Toyota cards and machines, please write to Aisin (UK) Ltd., Unit 4, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED.

sts. K 13 [7, 7, 26, 46] rows. RC shows 185 [205, 219, 245, 265] and work measures 33 [36, 38, 42, 45] cm, 13 [14½, 15, 16½, 17¾] in. Cast off.

NECKBAND

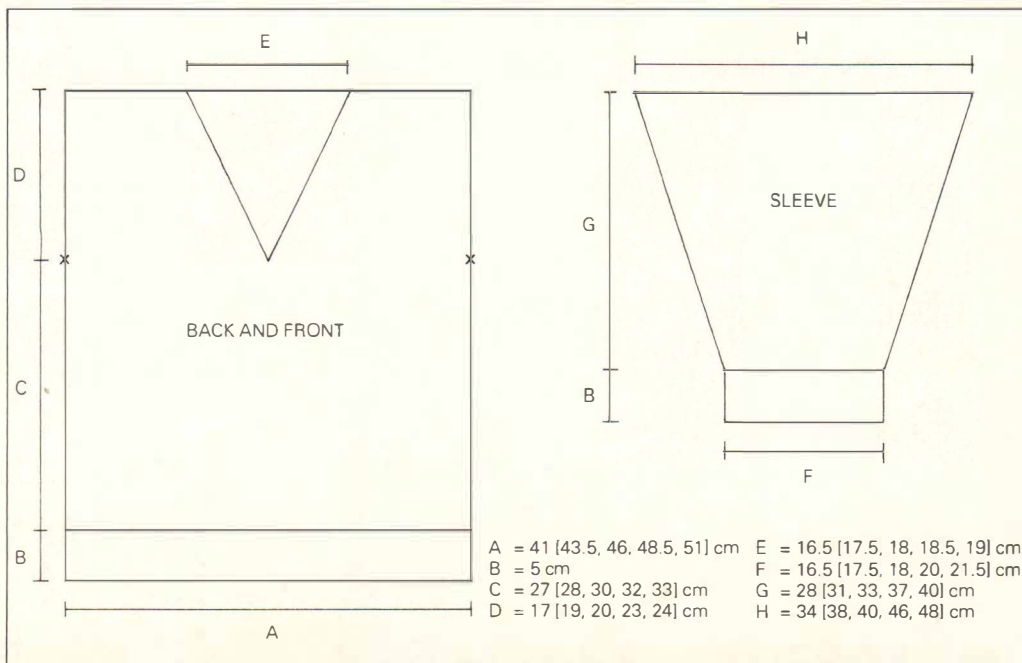
Join shoulder seams. Push 87 [93, 99, 108, 114] Ns to WP. With P side facing, pick up 60 [65, 70, 78, 83] sts along side of front neck and 27 [28, 29, 30, 31] sts across half of back neck and place on to Ns. Inc 1 st at each end. 89 [95, 101, 110, 116] sts. Set RC at 000. Using MT and MY, K 1 row. Transfer every 3rd st to adjacent N and push empty Ns to NWP. Using MT-1, dec 1 st (2 sts in) at front neck edge on next 2 rows. Using MT-2, dec 1 st (2 sts in) at front neck edge on next 8 rows. K 1 row. Inc 1 st (2 sts in) at front edge on next 8 rows. Using MT-1, inc 1 st (2 sts in) at front edge on next row. Push Ns from NWP to WP and place loop from row below adjacent st on to empty Ns. Using MT, inc 1 st (2 sts in) at front edge on next row. K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.



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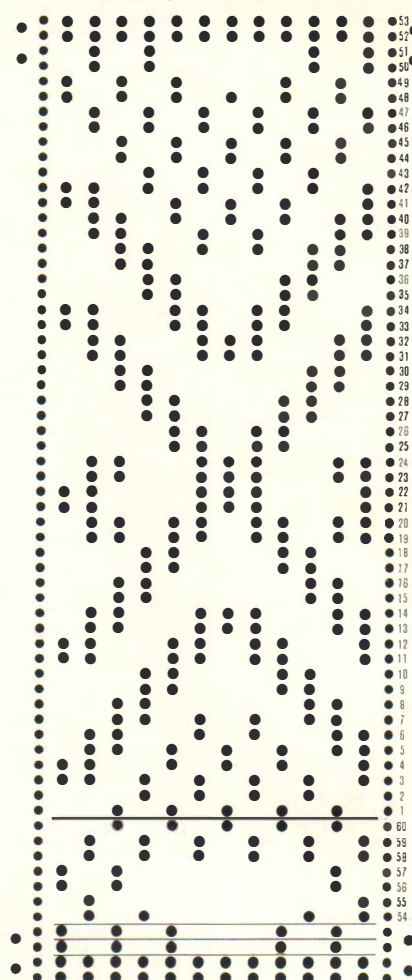
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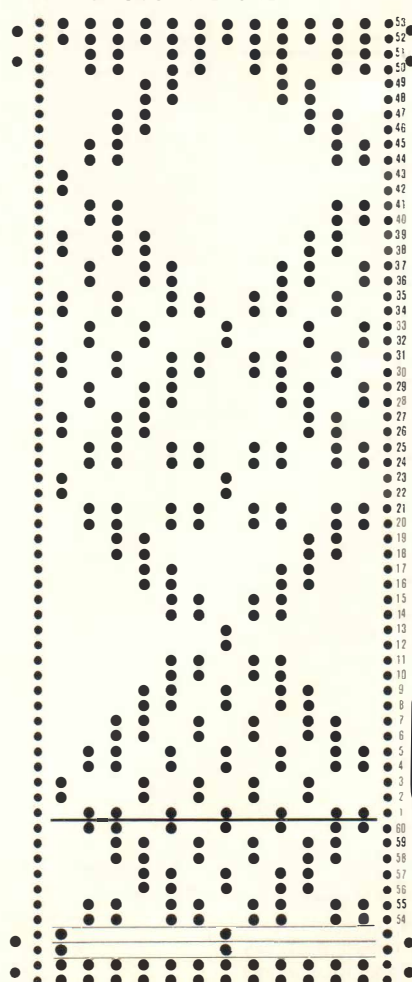
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1677

LATCH ON

RULES ARE MADE TO BE BROKEN . . .

But not all rules! However, although some experienced knitters may not agree with me, here are a few of the personal techniques that have worked for me.

Joan Lafferty

Of course any new knitters must follow the instruction book. First of all comes threading up the machine. If this is wrongly done, nothing will work properly. But wait a minute – here's a rule I break when it suits me. The first item in threading the yarn involves the triangular wire behind the yarn mast. I very often omit this part of the process. The procedure works all right if the cone can stand on the floor almost immediately under the yarn mast, but if it has to stand on a table (as it does for one of my machines), threading this wire triangle can at best cause the cone to topple over every few seconds, or at worst make the yarn pull so that a row of tight stitches results. If you are knitting two colours it is better to have this section threaded, so the work must proceed more slowly to allow the yarn to relax a little. Not too much, of course, or there will be loops at the edge.

Since we are talking of threading up, I will move on to the start of the ribbed section. Many years ago I had a Knitmaster machine; the instruction book for the ribber told me to start with the carriage at the left and do the zig-zag row to the right. Since I am right-handed (if not right-minded!) this meant inserting the comb wire from the right and getting entangled with the carriage in the process – not an easy manoeuvre. So I soon learned to start with the carriage at the right, then it was nicely out of the way at the left when I was putting the wire into the comb. Most authorities say 'knit three circular rows' – I only do two, bringing the carriage to the left, which was what Knitmaster were aiming at in the first place.

I have a little rule of my own which I seldom, if ever, break. I always knit an even number of rows for the welt. (16 for ballet cardigans, 20 for baby clothes, 24 for children's garments, 20 for women's and 36 for men.) This

way I don't have to remember (or write down) how many rows I knitted, should I leave the garment for a time. An even number also ensures that I knit the last row from right to left, which is the way one operates the transfer carriage. This is a rule that cannot be broken and the same applies to the knitting machine linker.

While we are still talking of the ribber, I have committed another 'crime'. In the main I do not approve of tampering with the machine, however in this case it is not the machine, but the ribber comb that I have attacked. I found that the 200 stitch comb on the Brother machine was constantly catching on the brass plate at the back of the ribber. There is no brass plate on my Knitmaster, so no trouble arises here. I don't know about the Toyota machines. The Brother comb is of soft metal, which is unfortunate if one happens to drop it, since it bends easily. But in this case it was a bonus, because I was able to snap off the end tooth on the right – no more catching on the brass plate, thank goodness.

What did catch on my Knitmaster was the little loop at the end of the wire. This is round, so unfortunately slips easily over the tooth of the gate peg. The Brother wire, on the other hand, has an oval loop, which does not catch nearly as often. When I found one was giving trouble it was a simple matter to close the oval with a pair of pliers.

Another hint that I choose to ignore is about tying the yarn on to the clamp before starting the work. If one forgets to undo this, or clip the yarn, the work hitches up at one side, so that the stitches at that end do not knit off. I once went with a prospective knitter to look at a second-hand machine. There were (literally) dozens of ends on both clamps; we decided that if the 'seller' couldn't bother to remove these she would never have thought to clean the fluff

from the needlebed – we both decided this was not the machine to buy.

I was talking of the Brother ribber earlier. Did you know that under the left-hand side of the ribber bed (directly below the word 'Brother') there is a little clip for fastening the end of the yarn? Well, there certainly is on my 950 ribber and I think there is one on the previous models. I must say this is very handy if one is doing stripes in the welt of a garment; I have broken my own rule here, but 'invented' another one. If I do use this clip I stop before I have completed the first row with the new colour, to loosen the end so that I don't forget to do it.

This is an adaptation of another of my own rules. When knitting a number of rows in stripes, I push out an end needle to give a little 'ease' to the edge of the knitting. Here again I never complete the row until I have pushed back this extra needle. Otherwise one is increasing all up the edge of the garment where no increases are wanted!

Now I must tell you of a terrible crime I have committed. I have attacked my machine with a hammer! If you have now recovered from your fainting fit I must tell you it isn't as bad as it sounds. I was having a lot of trouble with the yarn catching round the gate pegs on the left of the machine, which meant I had to be very careful not to take the carriage too far in that direction. I know that this is normally a good thing, but since I have got into a rhythm over the years it would appear that something was wrong. Then I remembered that I had dropped the 'sinker plate assembly' or 'fabric presser'. Call it what you will, I mean the thing with the brushes which goes on the front of the carriage. It fell fairly gently, but I suspected that I had misplaced the fine adjustment. I also noted a slight grating when using this, but not when the ribber connecting arm was in place.

Many years ago my (engineer) son told me how to hunt for something catching where it shouldn't catch. You take an ordinary piece of blackboard chalk and rub it on one surface. Then if pieces of chalk appear on the other surface you know they have been touching. In this case I rubbed my chalk over the front of the gate pegs. Sure enough, a little appeared on the edge of the metal on the 'sinker plate assembly'.

This is where I brought out my small, ladylike hammer (not the massive great one that the men

favour!). Placing the offending article on edge I gave it an ever-so-gentle tap. Wiping off all old chalk, I repeated my check – revealing that there was still a bit of bother. I gave a slightly less gentle tap and the next time all was well. I know a lot of you will be saying you would get your husband to adjust this sort of thing, which is fine so long as he is as gentle as a lady with the hammer! Come to think of it, some ladies aren't all that gentle, as I know to my cost when students tighten the clamps at school. I have to make sure they haven't all deserted me when it comes to packing away at the end of class as I can't undo tight clamps.

This time I made very sure that I got all the chalk off the machine; I must enquire of my son what bad effect (if any) the chalk might have. I regularly use a plain black pencil to write notes on the machine; I know this won't have any bad effect, because graphite is used as a 'lubricator' in some instances. This is where I disagree with those who use a Chinagraph pencil for notes on the needlebed. While I am sure that this will make a nice black, easily seen, mark, I rather think that it contains some grease, which would make a nice mess on a white baby coat!

What other rules do I break? Well, I never 'block' a garment before sewing it up, not even if it is made in pure wool, which will take a steam press. I am aware how impatient I am to get on with the next job, so if I pin out the pieces I know from experience I will press one part a bit more than another, or have nasty little points where I have put the pins.

Instead, I sew up the garment, then take two pieces of old sheeting, wetting them with cold water and smoothing the first on to the ironing board, or a drawing board if it is a small jumper. I then smooth the garment very carefully (I can be careful at times!) over the damp sheet, then arrange the other wet material, folded in four or six, on top of the knitting. The weight helps to 'press' the work and then it is left until the cloth is almost dry. With a big garment I find I have to move it a couple of times so that all the garment gets the 'cold water treatment', but it really does work. Why not try it for yourself, if you don't already use this method. The only problem is, you might not be able to do any ironing for a day or two and I am sure this would upset you terribly – or would it?

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KALEIDOSCOPE

We wouldn't call our March hare 'mad' but he is a little quirky and that's all part of the charm which will make him so endearing as a toy or a decoration.

HEAD

Insert card and lock on first row. Push 41 Ns at left and 40 Ns at right of centre 0 to WP. 81 Ns. Push alt Ns back to NWP. Using MT and A, use the quick cast on. K 6 rows. Release card and cont in Fair Isle with A in feeder 1/A and MC in feeder 2/B. Set RC at 000 *. K 110 rows. Remove card. Cont in st st and A, K 6 rows. Use quick cast off.

BODY

Work as for head to *. K 200 rows. Remove card. Cont in st st and A, K 6 rows. Use quick cast off.

ARMS AND FEET (KNIT 4)

Insert card and lock on first row. Push 31 Ns at left and 30 Ns at right of centre 0 to WP. 61 Ns. Push alt Ns back to NWP. Using MT and A, use the quick cast on. Release card and cont in Fair Isle with A in feeder 1/A and MC in feeder 2/B. Set RC at 000. K 60 rows. Remove card. Cont in st st and A. Use quick cast off.

9 MARCH HARE

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines. We used a Toyota 858.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

4-ply Acrylic.
Approx 100g each in Pink (MC) and Blue (A).
A small amount in white (B) and Black (C).
Oddment chunky yarn in Pink (D).
Oddment cotton yarn in White (E).
Felt in Black, Brown, White and Pink.
Cotton thread to match felt.
Approx 270g good quality stuffing.
Tapestry needle.
Sewing needle.
Darning needle.
Pinking shears.
Pair 3 1/4 mm knitting needles to hand knit chest fur or a piece of fur fabric.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is 4-ply, medium.

MEASUREMENTS

The finished hare is 41 cm, 16 in high.

TENSION

28 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side.
Punch card or fill in pattern card, as shown, before starting to knit.
We used Toyota card 1 for this pattern and reproduce it courtesy of Toyota. For further information about Toyota cards and machines, please write to Aisin (UK) Limited, Unit 4, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED.
Following cast on/cast off methods are used both for speed and because edges are either hidden inside made-up item or yarn ends pulled to gather up edge.
Quick Cast On. (Used throughout.) (Carriage at right.) Tension dial set to MT (unless otherwise stated). Use the quick cast on method.
Push alt Ns to left and right of 0 to WP as given in instructions. K 1 row. Hook on cast-on comb. Push remaining Ns between left and right into WP. K 1 row. (Carriage back at right.) Cont as given.
When knitting is removed from machine, pull yarn end at cast on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See patt for whichever is required. Your manual will describe this or a similar method of casting on although it may be called by a different name and may not use a cast-on comb.
Quick Cast Off. (Carriage at right.) Set tension dial to 10. K 1 row of loose sts. Set tension dial to MT. K 1 row. Thread sewing needle with long length of matching yarn. Knot to right end st of loose row. Take needle through sts of this loose row and leave yarn end at left-hand side. Break knitting yarn. Run carriage across bed to release knitting. Unravel last row and fasten off both ends at left-hand side for a straight edge. For a gathered edge, fasten off only unravelled end and pull remaining end to gather up sts. See Making Up for whichever is required.

TAIL

Push 25 Ns at left and 26 Ns at right of centre 0 to WP. 51 Ns. Push alt Ns back to NWP. Using MT and B, use the quick cast-on. Set RC at 000. K 50 rows. Use quick cast off.

EARS (KNIT 2)

Insert card and lock on first row. Push 21 Ns at left and 20 Ns at right of centre 0 to WP. 41 Ns. Push alt Ns back to NWP. Using MT and A, use the quick cast on. K 6 rows. Release card and cont in Fair Isle with A in feeder 1/A and MC in feeder 2/B. Set RC at 000. K 74 rows. Remove card. Cont in st st and MC, K 80 rows. Use quick cast off.

WHISKERS (KNIT 4)

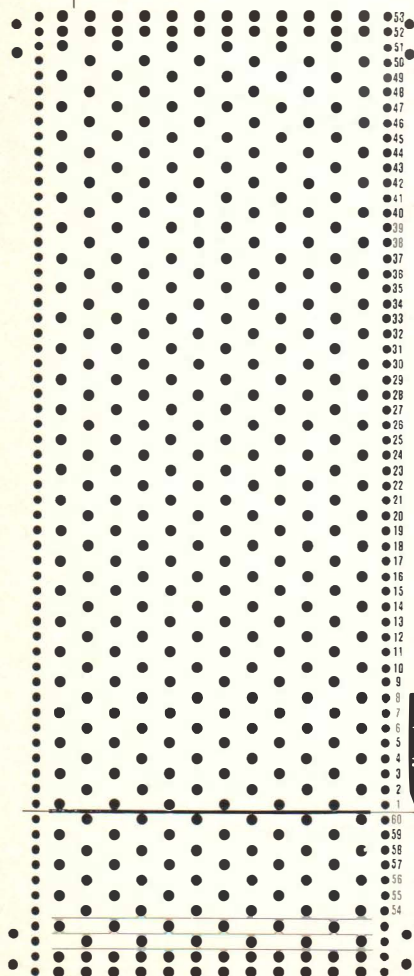
Push 3 Ns to WP. Push centre N back to NWP. Using MT-4 and B, use the quick cast on. Set RC at 000. Cont in circular cord knitting until RC shows 110. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine. Thread cast on yarn end through cast on edge to prevent unravelling.

TEETH (KNIT 2)

Push 5 Ns to WP. Push alt Ns back to NWP. Using MT and B, use the quick cast on. Set RC at 000. Cont in circular cord knitting until RC shows 8. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

MAKING UP

With K side inside and cast on and cast off edges tog, fold head fabric in half widthways. Pin edges. With fold at top, measure 5 cm, 2 in, from top right-hand corner along top fold and down side edge, as shown in diagram A. Draw a line between these points with tailor's chalk. Mark centre of top fold and rem side and draw a line. Backstitch along both these lines with matching yarn and down rem of side edges. Mark centre point of open edges. Turn to right side.
With K side inside and cast on and cast off edges tog, fold body in half widthways. Backstitch both sides. Mark centre point of open edges as for head. With K sides tog, place head inside unturned body. Match head seams to points marked at centre of body open edges and body seams to points marked on head open edges. Backstitch along edge of patterning leaving a 5 cm, 2 in gap in seam and turn to right side. See diagram B.





Stuff head and body laying fabric corners of head flat and smooth and allowing for neck gathers. Close gap. Using 2 strands of MC, run a line of gathering sts around neckline pulling up the gathers as you progress and taking a st here and there to hold them firm and to prevent too much strain on gathering thread. Fasten off. Work another gathering thread for waist as for neck, 9 cm, 3 1/2 in below neck. Fasten off.

With K side inside, fold arms and feet in half lengthways. Backstitch long seams leaving a gap for stuffing and taking care not to catch gathering threads at cast-

on/cast-off edges in sts. Pull these threads to gather both ends not too tightly. With seam at centre of underside, backstitch both ends along base of gathering. Turn to right side, stuff lightly and close gap. Sew arms to body 2 cm, 3/4 in below neck with arm seams facing forward.

With seams underneath, sew back top of feet to either side of body base with toes pointing outwards. Using D, work 4 sts around edge of each paw to denote fingers or toes. With same yarn, embroider 5 spots on seam side along base of these sts for paw pads. Cut 4 large pads from pink

felt, using template supplied, cutting curved edge with pinking shears. Sew one pad below pink spots with straight edge facing back of limb, adding a little stuffing to shape pad.

With K side inside, fold ears in half along pattern change. Backstitch side seams and along base at edge of patt leaving a gap for turning. Turn to right side. Mark centre point of both side seams and top fold. Tuck in both corners to these points and neatly oversew edges tog to taper and shape ear tip. Stuff base of ear lightly and close gap. Fold ear base in half and oversew. Sew ear bases to either side of back head seam, approx 6 cm, 2 3/8 in apart with inner ear facing down.

Cut pink felt nose using template. Sew to front of face, padding slightly as given for paw pads.

Cut white, brown and black felt pieces using eye templates. Pin pieces on to each other as shown in template diagram. Sew brown and black pieces in place with matching thread and add a highlight in E. Sew eyes to head, padding as for paw pads, placing them 4 cm, 1 1/2 in from face seam and back eye point 3 cm, 1 1/4 in from ear. Using C, work backward slanting straight sts along back top edge for lashes.

Using D, embroider stem st mouth below nose as shown in

picture. Pull up and fasten off one end of each tooth cord. Sew into position with rem end. Pull up and neaten both ends of whisker cords. Fold in half and sew centres to either side of nose, placing two on either side. Make up tail as for limbs. Sew centre point of tail seam to body back.

Hand Knit Chest Fur: Using 3 1/4 mm needles and MC and B tog, cast on 3 sts.

Row 1: * K in front and back of st, slip last st off right-hand needle and pull loop through until 2 cm, 3/4 in long; rep from * to last st, K 1.

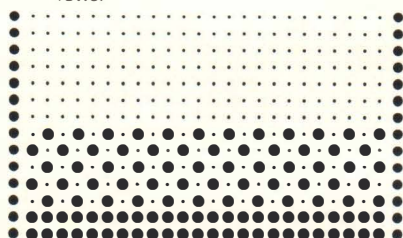
Row 2: P inc in 1st and last sts. Rep these 2 rows until 17 sts on needle. Then cont straight in patt omitting inc until length fits from neck to waist. Cast off. Sew edges to hare's chest, point uppermost.

Fur Fabric Chest Fur: Cut a triangle of fur fabric to fit front of chest and sew all edges in place.

Jane Platt, the designer of this pattern, specialises in knitted toys and ornaments for HAND and MACHINE KNITTERS. Taking ideas from nature, her designs include birds and animals, some of which are set in natural surroundings. Many can be made from oddments and are ideal presents for adults, children and charities. For colour brochures, send 50p in coins or stamps to: Knit-Knacks (MKM), 16 Springfield Road, Binfield, Berks RG12 8TW.

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On a blank punchcard, punch 2 rows of holes as usual, then repeat these 5 rows.



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DIAGRAMS and TEMPLATES for MARCH HARE

Diagram A - Head

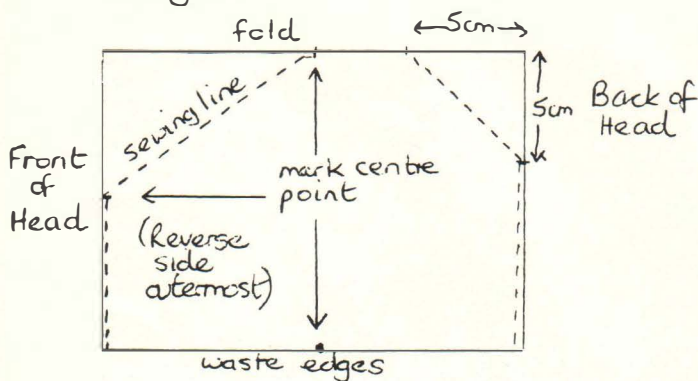
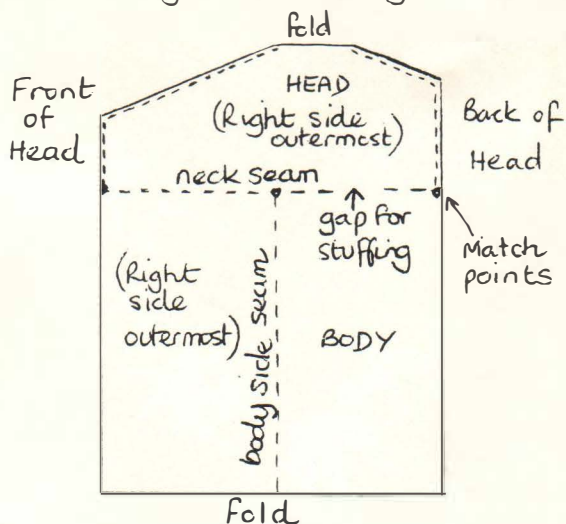
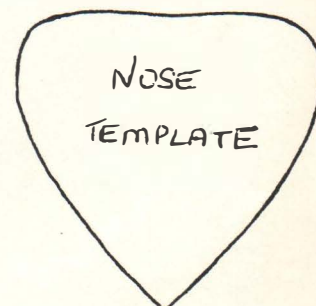
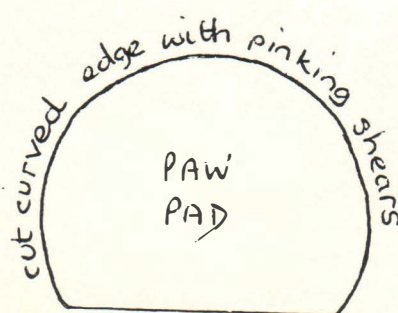
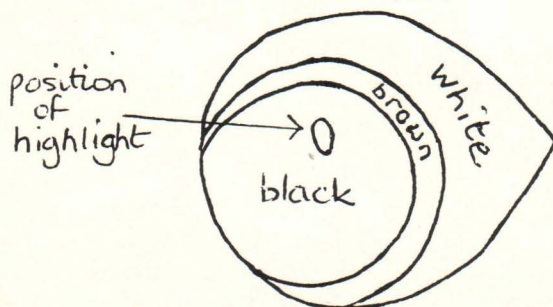


Diagram B - Body (Side View)



EYE TEMPLATE



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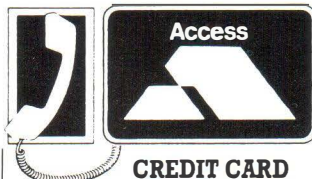
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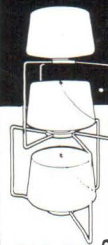
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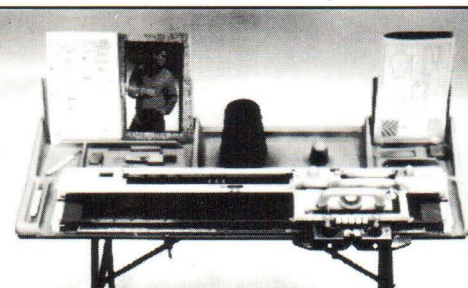


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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would

have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1×1 rib or every third needle back to non-working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib.

Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

YARN GUIDE

1 PLY
2/30

FINE

MEDIUM

FULL

2 PLY
2/16

FINE

MEDIUM

FULL

3 PLY
3/8

FINE

MEDIUM

FULL

4 PLY
4/8

FINE

MEDIUM

FULL

DK
6/8, 8/8

FINE

MEDIUM

FULL

ARAN
4×3/8

FINE

MEDIUM

FULL

CHUNKY
6×3/8

FINE

MEDIUM

FULL

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